EAST BAY EXPRESS

JANUARY 26–FEBRUARY 1, 2011 EXPRESS.COM

Reconsidered

Is what's convenient for diners a bad deal for restaurants?

by Luke Tsai

MUSIC 37

RECORDS WITH A SHELF LIFE

Arhoolie Records celebrates fifty years

FULL DISCLOSURE 9

COSTS OF BROWN'S PLAN

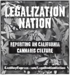
Guv's proposal to eliminate redevelopment agencies could cost Oakland $50 million By [illegible]

After Jerry Brown unveiled his plan earlier this month to kill redevelopment agencies throughout California much of the media attention focused on major urban projects that the governor's proposal would eliminate. But there's also a hidden side to Brown's proposal that has escaped scrutiny so far — even though it could create huge financial problems for the City of Oakland. Brown's plan not only blocks future revitalization efforts, it prohibits cities from using redevelopment funds to help balance their general fund budgets. In Oakland, the ramifications could be severe — amounting to a $50-plus million hit on the city. *Story inside*

CULTURE SPY 17

BACK IN THE PLAYAZ CLUB

Rappin' 4-Tay attempts a comeback



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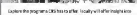

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NEWS OPINION

EAST BAY EXPRESS
THE GREEN RUSH

LETTERS

[illegible]

Not Legit

One must be careful when reading articles like this. This is not real journalism with research behind what is said. This lab is not founded or based on peer-reviewed scientific methods. In a compared study with a lab that uses methods similar to what is used by the Dutch government, Steep Hill's values for potency did not come up with the same numbers. This is an unfortunate problem for an industry that is trying to be legitimate. Labs in this industry must have peer-reviewed methods by legitimate scientists.

Jake Pritchett, Oakland

Lacking Cred By Choice

A recent article in the *East Bay Express* showed a glimpse into the inner workings of Oakland-based laboratory Steep Hill, where cannabis-based medicines can be tested for potency and quality. In the article, the founders of Steep Hill expressed the ambition to "Clean Up the 'Bathtub Gin of Ganja,'" referring to the chaotic times of the prohibition. In other words, the services they provide will once and for all separate the good cannabis from the bad, and everyone can feel safer.

As a scientist with a Ph.D. in analytical chemistry of cannabis, I have been involved with legal and international cannabis research for more than ten years. Over that time, I have worked with universities, the Dutch government, pharmaceutical companies, and the Dutch medical cannabis grower Bedrocan. My experience includes developing the Dutch official quality-control methods, researching the Volcano vaporizer, and isolating some of the first cannabinoid standards. More recently I have become involved in clinical trials and international policy, mainly focused on the US. As an established medical cannabis expert, I would like to raise some questions about the ambitions expressed in the newspaper article.

According to the article, "The cannabis quality control lab Steep Hill has scientific validity problems." The methodologies used for potency testing and quality control are firmly kept secret, as the founders of Steep Hill feel confident that any form of peer-review is unnecessary and self-validation is sufficient. At the same time, the ambitious lab is drawing national attention, and may even be featured in *National Geographic* soon. Because of the reasons I will argue below, anyone concerned with the future of medical cannabis should wonder if this is actually a positive development. For the moment, there is no reason yet to cheer the accomplishments of potency testing, because we actually do not know what we are cheering for.

Steep Hill is, without a doubt, one of the leaders in the field of potency and quality testing, if only because the number of cannabis testing laboratories is still quite small. But as usual, with leadership come great responsibilities as well. For a laboratory selling analytical results, this responsibility comes in the form of using methods that have been thoroughly validated. This means that you are absolutely sure that the results are reliable, reproducible, and most of all, transparent. "Validations in cannabis come in the form of self validations," commented co-founder David Lampach in the article. But it is good to realize that this is a choice of Steep Hill, and not a necessity. Self validation may be a viable option for the medical cannabis industry as a whole, as opposed to central regulation by the government. However, self validation should not be used as an excuse for obscurity by any single laboratory.

The justification Steep Hill gives is that they want to protect their scientific method. This makes sense, and they are entitled to make a few bucks on the service they have pioneered. Also, there is no need to disclose the person who developed the method, and even publication in a peer-reviewed journal is not really needed. Even the lack of a scientific training of the two founders may be forgiven. After all, well-designed methods for potency and quality testing carry the signature of quality in themselves. But in the case of Steep Hill, who is supposed to recognize that quality if no one is allowed to look? Steep Hill counters this argument by pointing out they compare results with other "pot labs." But again, what do we know about those labs, what is actually being compared, and what labs are we talking about, anyway? The basic message here seems to be: just trust us, because we know what we are doing. This is clearly not acceptable when so much is at stake. A nice label saying "Steep Hill

Letters Policy

Please provide your full name, address, and daytime phone number, although we will only print your name, city, and affiliation. Send submissions to Letters@EastBayExpress.com or Letters, *East Bay Express*, 920 3rd St., Oakland, CA 94607. Letters are edited for length and clarity.

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verified safe" is good marketing for sure, but it does not necessarily guarantee patient safety. In fact, safety claims that are not validated by sound science, specifically about pathogens, may be a lawsuit waiting to happen.

I personally agree that Steep Hill still seems to lack scientific credibility, but that is mostly their own choice. Peer-review and method validation have a very clear purpose: to allow knowledgeable and trained individuals to have a critical look at what you are doing. The goal is not to try and take you down, but simply to check if your product lives up to the expectations. And if there is one thing we have learned from the recent economic crisis, companies have an almost inherent tendency to blow those expectations out of proportion. It is therefore not more than reasonable to allow some form of checks and balances.

Such outside interference does not need to be a threat to business. Under normal scientific conditions there is enough information that can be communicated about your methodology without giving away your trade secrets. These results are summarized in an extensive validation report, which should be finished before actual testing begins. For the services Steep Hill offers, this includes parameters such as extraction recovery, linearity, specificity, reproducibility and number of duplicates analyzed. Also, it would not hurt business if it was known where their cannabinoid standards come from and how often the analytical systems are checked. And finally, all results should come with clear reports and an explanation of the calculations that were used to obtain those results.

To make this very clear, everything mentioned above is absolutely standard procedure in the realm of quality control, whether it applies to pharmaceuticals, food, or even car manufacturing. In my opinion, if Steep Hill continues to perform its operations in the current obscure way, they load the suspicion on to themselves. And of course, the same applies to any of the other labs that are currently operating in places such as California, Colorado and Montana. I sincerely congratulate such laboratories with their success, and it is amazing to see how they are capable of capturing so much positive attention. But now the time has come for them to embrace the standards of the scientific community they wish to partake in, for the sake of the medical cannabis community as a whole. Would patients buy any other medicine that comes out of a factory where nobody knows what is actually going on? I guess not. So why should this be accepted for medical cannabis? When you pay $120 per sample for a service such as potency testing, you should be allowed to ask some questions about the quality of that service.

There is an important reason why we should all care about the way cannabis testing labs are doing their business. If cannabis is a medicine, then treat it as a medicine. That is the message that is currently resonating through the medical cannabis discussion. Potency testing and quality control is currently the flagship of the medical cannabis community, and it seems to bring the entire discussion to a new level of acceptance, both with politicians and the general public. If this ship goes down because a few people are allowed to run away with its benefits, it may bring the whole medical cannabis fleet down with it. Imagine, if it would ever become clear that the analytical results of several years of testing have been unreliable, this would bring the credibility of the entire medical cannabis field down to the ground again. Especially, if it becomes clear that the mistakes made could have been avoided entirely ... by allowing some basic professional standards to be implemented. Therefore, it is time to make absolutely sure that the foundation under this new trend is absolutely sound. And everyone who cares about the future of MC has a responsibility in this, the patient, the provider, the physician, and the politician.

Yes, it is necessary and appreciated that Steep Hill, and other laboratories nationwide, want to clean up the "bathtub Gin of Ganja," but under the current conditions they may just be making Moonshine instead. Perhaps they should clean up their own bathroom first.

Dr. Arno Hazekamp
Cannabis Researcher, Leiden University
The Netherlands

Yikes!

To me the bigger issue isn't about misleading labeling, but of health consequences. Why would anyone ever think to process food with a petroleum-based neurotoxin??? Just frightening that the US food industry and the USDA would allow any use of hexane or any other toxic chemical!!! Another argument for not eating anything processed. Yikes — I've been eating those bars almost on a daily basis for years thinking they were "healthy"!

Rose Bordon, Oakland

Trash Without Borders

I don't really understand why this was even included.

"On a recent afternoon, an old mattress and chunks of concrete were strewn across the sidewalk."

I live in West Oakland.

Have you looked at the general area? There is trash everywhere.

Matthew Meyer, Oakland

Why Punish the Sick?

Lauds to the recovering addicts and their health providers who have banded together to affirm and exert their right to more rational health-care options.

Their voices must be heard and respected if we as a society are ever to come to realistic terms with the problems caused by overdependence on drugs.

One treatment option which receives surprisingly little publicity, despite its apparent efficacy, is suboxone therapy for narcotics addiction. I once had a girlfriend who was severely strung out on heroin; when she decided to kick, she gathered together eighty bucks and scored ten suboxone pills on the underground market. I was very skeptical of her claims as to this prescription medication's benefits, to wit: that it immediately and completely alleviates withdrawal symptoms and allows the resumption of normal behavior patterns. I was forced to revise my opinions when I witnessed its effects: she took one-half to one pill per day and experienced no physical illness whatsoever, returning to her accustomed occupation with absolutely no delay. In eight days she was done with the treatment and required no "maintenance" dosage to stay well. I have since learned that this therapy is in fact known in medical circles, but for some reason it is not made widely available. To my knowledge the only way an addict can receive this treatment is via a psychiatrist, a pricey alternative few can readily afford.

I may be wrong, but suboxone seems like a wonder drug for narcotics addiction, and I can't help but feel it is a deeply puritanical need to punish the sick which lies in our full acceptance of this highly effective therapy. We ought to be giving the stuff away! In any event, if there is something I am missing, perhaps a qualified member of the treatment community could respond, either in these pages or via email to drbob@feelthelovefoundation.org.

Dr. Robert Kenneth Lewis
President, Feel The Love Foundation
Berkeley

[illegible] Re: Music 12.29

Hippie or Hot

You're spot on that OONA is brash, saucy, crisp, and sharp, and the band blends blues grooves with pop appeal. But anyone who's heard Joy of Cooking's stuff would have to question whether the swale, spare, and strength of Oona's music and live performance is really "despite her hippie pedigree." As the *SF Chronicle*'s Jon Carroll once put it, Joy of Cooking was "a remarkable rock and roll band, half ballads and half boogie, with a driving rhythm section fronted by two swell women: Toni Brown (a smart, crafty songwriter who could evoke sentiment without sentimentality) and Terry Garthwaite (who sings like an angel with dirty wings)." OONA is an original, but she's carrying on the fine (and too rare) tradition of smarts, solid craft, and killer rhythm and vocals.

Joan Garthwaite, San Francisco

A Godsend

I've seen OONA live five times. If watching the heavens of music is like surveying deep space, OONA is already a star — with a different kind of make-up, rich with human truth and infectious hooks and rhythm. In a pop world where authenticity and soul-connection seem scarce, OONA is a godsend. And fun as hell.

Romana Manero, San Francisco

Check, Check, Check

The reviewer is more interested in being clever than accurate. The music is not excessive nor artificial. It is multilayered and cannot be pigeon holed into one genre.

You like tasty guitar leads? Check. Toe-tapping bass lines? Check. Layered and propulsive keyboards? Check. Dynamic and rocking drumming? Check. Vocals that originate from the soul? Check.

Take the time and see OONA yourself.

Mark Clement, Oakland

[illegible]

Key to Urban Investment

How would Brown grab the tax increment financing mechanism that the redevelopment agencies hold? Given the sordid past of many redevelopment agencies in the state, it wouldn't be that surprising if they went away — but that tax financing is key to urban investment in one form or another.

Doug Johnson, Oakland

[illegible] Reviews 1.5

Better Days

And to think he used to make relevant, meaningful music with Goodie Mob. I guess it all started when he wore that wedding dress. We really need Dungeon Family in times like these.

Carl Chambers, Oakland

[illegible] Letters 1.12

Celluloid Bile

Kudos to David Wiegman for his letter about the Coen brothers' *True Grit*. I also wasted two hours on it, and left ashamed and sickened at the El Cerrito audience cackling with glee at Jeff Bridges' abuse of Indian children. He also did a truly atrocious job of overacting.

Another example of review inflation is the favorable critical response to *Black Swan*. Did we need another film where the female characters are impaired or devilish? Do the writers of this bile enjoy seeing a young woman kill herself at her moment of success? All the credits at the end seemed to belong to men.

Rachel DeCarlo, El Cerrito

[illegible] 1.12

Educated At a Price

I thought being educated was a gain for everyone. The interest rates are horrendous. Loan sharks and Sallie Mae have a lot in common. I am in a situation where we agreed on a payment plan and Sallie Mae reneged on the agreement. No one will take my case. Sallie Mae will not allow me to consolidate either — the recovery department is a joke. The advocates are not helpful; they just keep telling you how sorry they are. I have resorted to getting two jobs. If I had known that being educated came at this price, I probably would have just opted to get a government job and kept good credit. I am a skilled, professional living close to the poverty level with bad credit.

Linda Saroaf, Kansas City, MO

[illegible] Bike Riding Gaining Traction, News 1.1

Me, Too

I've guided a few ad-hoc gangs of bikes on First Fridays, although we have made the obligatory stop at Linden Street first to enjoy a fine sample of their brews; we then head into downtown Oakland to tour the galleries on the Murmur nights. It's so much fun to have enough bikes together to claim a full lane of traffic and generally cars have been very friendly and entertained by our presence!

Tim Fontaine, Oakland

Corrections

In our January 5 Culture Spy, "The Flap Over Fashmore," we misspelled the name of Fred Brown and his store, Rocsil's.

In our January 19 cover story "Parks in Peril," we listed the wrong members of Oakland's Public Works Committee. It consists of city councilmembers Libby Schaaf, Larry Reid, Rebecca Kaplan, and Nancy Nadel. ●

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The Oakland Housing Authority (OHA) is accepting applications for the U.S. Department of Housing and Urban Development Section 8 Housing Choice Voucher Program within the five day period. Applications for the Waiting List **must be completed online at www.oakha.org**. This is a fully web based application process, no paper applications will be accepted.

Section 8 provides rental assistance to eligible families, elderly or disabled individuals, allowing them to live in privately owned rental properties. Members of the household pay approximately 30% of their adjusted monthly income for their share of the rent and OHA pays the remainder at fair market rental rates.

Low income individuals and families, seniors, and persons with disabilities are eligible to apply. All applicants must be 18 years of age or older at the time of application.

Income requirements:
Total household income must not exceed the following

FY 2010 Income Limit Category

Area Median	1 Person	2 Person	3 Person	4 Person	5 Person	6 Person	7 Person	8 Person
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Income limits are based on 50% of Area Median Income in Alameda County

How to apply? Applications may be made anytime day or night during the time period from any computer.

- Complete the application online at **www.oakha.org**.
- Applications must be submitted within the time period: from 8 a.m. January 25 through 5 p.m. Saturday, January 29, 2011.
- Recorded information in English, Spanish, Vietnamese and Cantonese is available by calling (510) 777-4144.
- OHA's on-line application forms are available in English, Spanish, Vietnamese and Cantonese.
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Computer/Internet Access: The following local libraries can provide computer/internet access during their regular hours of operation.

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Assistance for completing the application is also available at the **Oakland Housing Authority West District Office** at 935 Union Street, and **Lockwood Gardens** at 1327 65th Avenue, Oakland, CA 94621 from 9:00 a.m. to 4:00 p.m.

Notification Process: All applicants will be notified of their lottery results within 120 days from the closing of the waiting list.

Applications will be selected to the waiting list by lottery not on a first come, first served basis.

WOULD BATTS' DEPARTURE BE THAT BAD?

Oakland's police chief is well-liked but his record has been mixed.

By Robert Gammon

Supporters of Oakland Police Chief **Anthony Batts** have contended that he wants to be San Jose's police chief because of substantial cuts to the **Oakland Police Department** in the past year. They argue that Batts became frustrated after the **Oakland City Council** laid off eighty cops last summer. For his part, Batts has not said publicly why he wants to leave Oakland, but if it's because of budget cuts, then he's walking into a similar situation in San Jose.

San Jose is facing a $100 million budget gap next year, primarily because of spiraling employee pension costs, the *San Jose Mercury News* reported. San Jose city leaders say that unless public employee unions, particularly the San Jose police union, agree to contribute more to their retirement plans, then there could be massive layoffs. And so far, the San Jose cops' union isn't happy.

So why would Batts trade his alleged frustrations in Oakland for more of the same in San Jose? Well, it could be that Oakland's budget problem isn't the only reason behind his plan to jump ship. KALW radio news reported that federal Judge **Thelton Henderson** is not happy with Batts' efforts in living up to the consent decree in the **Riders** case, and may follow through on his threat to put OPD in receivership. Such a move would irreparably tarnish Batts' reputation.

The Riders case involved rogue Oakland cops who allegedly falsified evidence, and the radio station noted that as of last month, Independent Monitor **Robert Warshaw**, who is reviewing OPD's compliance in the case, indicated that the department had made unsatisfactory progress under Batts. Moreover, in a written statement last month, Henderson appeared to call out Batts personally for failing to adequately address a police use-of-force allegation that Warshaw uncovered.

Warshaw is scheduled to release his next report on Oakland police soon, and defense attorneys **John Burris** and **Jim Chanin**, who represented defendants allegedly abused by the Riders, aren't optimistic that Batts has made sufficient progress in the last few weeks. Henderson apparently isn't optimistic either.

Batts, meanwhile, seems to really want the job in San Jose. Last week, he underwent an extensive interview for the position, according to San Jose City Manager **Debra Figone**. In a memo to the San Jose City Council, Figone said Batts and other applicants were interviewed by a panel of more than forty "stakeholders," including community members, activists, and public-safety professionals.

Figone also said that Batts and the other finalist for the job will undergo a one-on-one interview with her, along with "a psychological evaluation, a background review, discussions with professional and personal references, and a leadership and management assessment" before the city makes its decision in early February.

As for Oaklanders, the news about Batts' possible departure had many of them in a tizzy. They viewed him as a possible savior for the department and for the city's vexing crime problems. But while Batts has made progress, is well-spoken, and crime has continued to drop on his watch, losing him may not be that bad. Here are five reasons why:

1. **He hasn't been loyal or truthful.** After the November election, Batts told Mayor **Jean Quan** and City Council President **Larry Reid** that he intended to stay in Oakland. In truth, he had applied for the San Jose job *before* the election after barely a year on the job.

2. **He's had unrealistic expectations.** Batts has repeatedly said that Oakland's police force should have at least 925 officers. It's hard to argue with that assertion, but Oakland simply can't afford it — not when the recession has resulted in the loss of more than $90 million in annual revenues to the city. Oakland, in fact, can't afford 700 officers without devastating other basic services, such as libraries and parks — especially when the police union steadfastly refuses to pay 9 percent of its pension plan like other city employees do.

3. **He's not a team player.** When the police union refused to contribute to its retirement plan last summer without a no-layoff guarantee, the city had little choice but to dismiss eighty cops. Yet even though then Mayor **Ron Dellums** backed the council's decision, Batts voiced no support for it. Instead, he quietly took the police union's side and undermined his boss' position. Batts also legitimized the hardline stance of police union veterans who had no fear of being laid off.

4. **He's not a team player, Part II.** Then, after the police layoffs, Batts immediately went to the *Oakland Tribune* and announced that the department would no longer respond to some calls for service. It was a bush league move that made the council and the mayor look bad. Lost in the controversy was the fact that Oakland has had fewer cops in the past than it has now, yet previous police chiefs somehow managed to make sure the department responded to crime.

5. **Oakland needs better.** Quan should have a police chief who will be loyal and truthful. She had it right when she told the *Tribune*: "People need to want to be in a job. … I want a chief who will be committed for at least two or three years, so we can make some real systemic changes."

Three-Dot Roundup

Oakland police altered its community policing structure, putting more cops in high crime areas. But the *Trib* reported that some neighborhood leaders in wealthy districts, including Montclair and Rockridge, are upset because they want their own community policing officers. … UC Chancellor **Mark Yudof** said the UC system will have to soon turn away qualified California high school students for the first time in at least a half-century because of Governor **Jerry Brown**'s budget proposal. … Ex-state Senator **Don Perata** has decided to become a lobbyist. … And the closed **Parkway Theater** may reopen in Oakland's Temescal district. ●

Seven Days is culled from our news blog, 92510.

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LEGALIZATION NATION

SF POT CLUB BAN STEMS FROM TYPO

Plus: DEA says it hasn't changed marijuana enforcement.

By David Downs

A typo in San Francisco's medical cannabis code has given the city's planning department a way to impose a de facto ban on all dispensaries, officials realized last Friday. Under the current code, home daycare centers can count as schools — and there are so many home day cares in the city that most of the two dozen clubs in existence could effectively be zoned out, as San Francisco requires a mandatory 1,000-foot buffer between dispensaries and schools.

The **San Francisco Medical Cannabis Task Force**, however, has moved to fix the typo in its first meeting of 2011, requesting that the **San Francisco Board of Supervisors** amend the city's code. The current code expands the definition of schools by erroneously referring to another section of city law. The fix would delete that reference so that home day cares can no longer be considered schools.

But before the fix could be made, city planners used the typo to deny a dispensary permit in the Sunset district in December. San Francisco has about 25 permitted dispensaries, with several more wending their way through the planning department this year. The newest permitee is **Shambala** on Mission and 20th streets, and the allowable space for new dispensaries is fast shrinking, said task force spokesperson **Stephanie Tucker**.

The task force also grappled with how to play catch-up as medical cannabis retail sales taxes pour into neighboring city coffers and county-permitted cultivation fees save law enforcement jobs in parts north. Measures to clean up the city's pot supply, levy new taxes, and regulate out-of-town delivery companies running in city rules are all on the task force's agenda in 2011, members said.

The thirteen-member group — a mix of club owners, growers, and patients — is largely ornamental and was tasked six months ago with making recommendations to the board of supervisors. But it's symbolic of an industry trying to regulate itself. The group's members expressed frustration about their impending recommendation deadline, the glacial pace of progress in their committees and working groups, and their inability to get responses from other parts of the city.

United Food and Commercial Worker's Union Local 5 Special Operations Director **Dan Rush** also made an appearance, looking for a spot on the city's cultivation committee. Rush also came to dispel notions about the size of the City of Oakland's proposed large-scale pot farms. Rush said they could be under 25,000 square-feet and the city is negotiating with the US Attorney to allow such permitted grows. In December, Oakland halted permitting of large-scale farms amid doubts about their legality under both state and federal law.

DEA: Pot Is Still Bad

The **US Drug Enforcement Administration**'s "Position on Marijuana 2011," dated to July, didn't really start circulating until this month when activist **Ed Rosenthal** found his name in it. Last week, the **Marijuana Policy Project** told supporters that the DEA's position paper labels the drug law reform group Enemy Number-One. But that's just a little bit of the 54-page collection of anecdotal *Reefer Madness*. Thin on actual research, the little science the DEA cites is biased. The paper almost never discloses the number of patients in a study group, and can't cite much US research — ironically, because the DEA plays a role in ensuring such studies never get approved. Among the highlights:

"While some people [think] the federal government has relaxed its policy on medical marijuana, this in fact is not the case. Investigations and prosecutions of violations of state and federal law will continue."

Pot smoking doesn't cause lung cancer, but can lead to bronchitis.

Vaporizers can cut down on bronchitis — but pot can still make kids psycho.

In California, 132 cities and 9 counties have banned cannabis clubs outright, 14 counties and 101 cities have moratoria against them, 38 cities and 9 counties have ordinances regulating them. (Out of 483 total cities and 58 counties.)

As of May 2010, there are 119 researchers registered with the DEA to perform studies with marijuana, marijuana extracts, and non-tetrahydrocannabinol marijuana derivatives that exist in the plant.

Oh, and some of the residents of Willits, Calif., really hate seasonal trimmers. "They sleep behind the Safeway and Rays and go to the bathroom there. They go to Our Daily Bread and eat the food poor people need."

Seeds & Stems

California NORML hosts its "Marijuana Reform: Next Steps for California" conference on Saturday, January 29, at the **David Brower Center** in Berkeley. Atop the speaker's list: State Senator **Mark Leno** on medical marijuana legislation in California, Assemblymember **Tom Ammiano** as well as **Proposition 19** campaign spokesperson **Dale Sky Jones**. … A historic round of regulations come to the Colorado's for-profit medical marijuana industry this year as the state prepares to take public comments on 99 pages of new regulations January 27 — a prelude to their adoption by summer. Proposed rules such as police-monitored, 24/7 Internet video streams of clubs, a semi-public marijuana patient database, and RFID tagged plants will have a chilling effect on patients in the state, said rights group **Americans for Safe Access**. Colorado has raised $8 million in application fees from more than 2,300 pot clubs, kitchens, and farms seeking permits. Here's the ten most colorful applicants culled from the list: 10) **We Bake Colorado LLC**; 9) **4 Real Cannabis Supply LLC**; 8) **Baked At Mile High LLC**; 7) **Bud Med Health Centers LLC**; 6) **Chronic Wellness LLC**; 5) **Dr. Reefer.com INC**; 4) **Bakked LLC**; 3) **Jackass Organics LLC**; 2) **Smokin Joes Medical Marijuana Dispensary LLC**; and 1) **Daddy Fat Sacks LLC**. ●

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This column is culled from a weblog of the same name.

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MISS LARENE

Berkeley commercial fisherman Mike Hudson says the new system will put hundreds out of work. [illegible]

ECO WATCH

NEW RULES THREATEN SMALL FISHERMEN

Locals say a system designed to share the ocean's wealth will send them into bankruptcy and privatize the public waterways.

By Alastair Bland

On January 11, a new fishery management system took effect in ocean waters off California, Oregon, and Washington. Federal fishery managers consider the new system to be a safer, more sustainable management plan because it assigns individual fishermen a portion of the entire fishing fleet's annual quota and is designed to guarantee them an income while safeguarding against overfishing. But three groups, composed mostly of small-boat fishermen, have jointly sued the **US Secretary of Commerce** and the **National Marine Fisheries Service** in an attempt to halt what they say is a recipe for industry consolidation, loss of jobs, and, with time, corporate ownership of the ocean's resources.

The lawsuit, filed last fall, is pending in San Francisco federal court. "Banks, processing plants, and big corporations could end up with ownership of fish before they're even caught," said **Mike Hudson**, a commercial fisherman in Berkeley. "They'll buy all the little guys' quotas and eventually just a few boats will be doing all the work, and hundreds of small fishermen will be out of work."

Although such a grim scenario, if realistic, is probably years away, the new management system already has granted the lion's share of the catch to just a few boats. Ninety percent of the West Coast's quota of groundfish, a category of almost 100 species of bottom-dwellers, has been reserved for about 200 trawlers, or vessels that drag nets over deepwater habitat and scoop up tons of fish at once. Moreover, each trawler has received an individual quota, an amount that fishery managers calculated based on how many fish each boat caught in past years. The remaining 10 percent of the total groundfish catch will be shared among approximately 1,000 small boats that fish, like Hudson does, using hook-and-line.

"The individual catch share system is a radical change from [previous] fishery management," explained **Brian Gorman**, spokesman for the National Marine Fisheries Service, a branch of the **National Oceanic and Atmospheric Administration** and one of the targets of the pending lawsuit. "We still tell fishermen how many fish they can take based on each fisherman's historical catch reports, but now they can catch those fish anytime they want."

The old way of commercial fishing — a frantic, competitive, sometimes dangerous race to catch as many fish as one could as fast as one could — will be no more, Gorman noted.

But the lawsuit's plaintiffs — the **Pacific Coast Federation of Fishermen's Associations**, the **Crab Boat Owners Association**, and the **Port Orford Ocean Resource Team** — allege that by doling out individual limits, the government is turning the ocean's fish into private property subject to being bought, sold, leased, and, in the worst-case scenario, consolidated into the possession of wealthy individuals and corporations. "They're saying that each fisherman will own a piece of the pie," Hudson said. "But the scary part for the little guys is that just as soon as you own something, you can lose it."

Zeke Grader, the executive director of the Pacific Coast Federation of Fishermen's Associations, expects corporate control and consolidation to occur fast and drastically, with fishing economies withering in small towns like Morro Bay, Fort Bragg, Coos Bay, and Newport. Those who helped design the system — a panel called the **Pacific Fishery Management Council**, or P Council — maintain that they've installed safeguards against such an outcome. They included a prohibition against fishermen selling their catch shares for the first two years. But after that, fishermen will be able to handle their individual quotas like any other assets or property, and Grader believes that once the buying and selling begins in 2013, the West Coast's trawling fleet of 160 currently active boats will shrink to 35 to 45 boats within several years.

Though commercial hook-and-line fishermen will not be assigned individual catch shares and will still be allowed to target groundfish as they always have, Hudson, who fishes mostly for albacore, sablefish, and crab, says all commercial fishermen will be impacted. He envisions what might happen to coastal towns whose economies depend on one or two trawlers, if a big corporation bought those two trawlers' catch shares. "I'm not a big fan of trawling, but we do need them to keep some of these economies running," he said. "If they stop bringing in fish, then for the guy who runs the local ice house it becomes less feasible to keep his business running. Then without ice at the dock to put fish on, the rest of the us fishermen really can't fish." Entire fishing towns could go belly up, Hudson said.

But **Frank Lockhart**, a National Marine Fisheries Service regional administrator and a member of the P-Council, says severe consolidation won't happen. Maximum limits on how much one person can own of a given groundfish species' annual quota were imposed to prevent the resource from falling into the hands of a few owners. These caps go as high as 20 percent for several species, but an overall limit of just 3.2 percent applies to ownership of quotas for combined species.

However, Grader believes these safeguards will crumble because corporate interests and individuals will be able to easily work around them by purchasing available catch shares in the names of multiple people loosely affiliated as business partners. Grader quipped that "friends, girlfriends, dogs, and even potted plants" could become owners of catch shares at the oversight and direction of one silent partner.

A catch share system similar to that of the West Coast was imposed upon the trawl fishery of the East Coast last May. As a result, according to some sources, many small-boat fishermen are already out of work.

But the feds behind the system tell a different story. "We know that a few individuals who were given small catch shares are struggling, but overall revenues are up," said **Maggie Mooney-Seus**, spokesperson for the National Marine Fisheries Service's Northeast Region.

On the West Coast, Gorman predicts a very bright outcome for fishing economies. "Under ideal circumstances, the amount of money coming into a fishing community will go up and bring a cascade of benefits to its businesses," he said. He added part of the goal of the catch share system "is to make it more economically efficient to catch fish."

But that means danger to San Francisco commercial fisherman **Larry Collins**. "Trawlers are more efficient. They use less people and catch more fish, and the fewer trawlers you have, it's even more efficient," said Collins, who serves as president of the Crab Boat Owners Association. "But efficiency in commercial fishing isn't necessarily sustainable."

Collins, Hudson, other small-boat fishermen, and Grader all claim that trawl boats led to the late-1990s collapse of many bottom-dwelling species, some of which are still recovering today. "And now they're handing over 90 percent of the fish to the big pigs that ruined the fishery to begin with," Collins said.

Even if the worst predictions of economic ruin never materialize, Collins believes privatizing the ocean violates the most fundamental ethos of fishing. "We used to all own the fish," he said. "You didn't own a fish until it hit your deck." ●

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FULL DISCLOSURE

THE HIDDEN COSTS OF BROWN'S PLAN

The governor's proposal to eliminate redevelopment agencies could cost the City of Oakland more than $50 million a year and force massive layoffs

By Robert Gammon

After **Jerry Brown** unveiled his plan earlier this month to kill redevelopment agencies throughout California, much of the media attention focused on major urban projects that the governor's proposal would eliminate. Among them is Oakland's plan to acquire land and make infrastructure upgrades for a new A's ballpark in Jack London Square. But there's also a hidden side to Brown's proposal that has escaped scrutiny so far — even though it could create huge financial problems for the **City of Oakland**.

The reason is that Brown's plan not only blocks future revitalization efforts. It prohibits cities from using redevelopment funds to help balance their general fund budgets. In Oakland, the ramifications could be severe. In fact, Brown's plan could amount to a $50-plus million hit on the city's already beleaguered finances. "To put it in its bleakest terms," said Oakland City Administrator **Dan Lindheim**, "it's devastating."

To understand just how devastating requires a bit of background on Oakland's finances. Throughout the past decade, including when Brown was mayor, the city has increasingly used its redevelopment agency to pay the salaries of public employees who previously had been paid from the general fund. This bit of creative accounting allowed the city to free up money in its general fund for basic city services such as police, fire, parks, and libraries. It also allowed the city in recent years to avoid even deeper budget cuts than it has had to make.

Ironically, Brown has touted his new plan as a way for cities to spend more money on basic services, including police and fire. And that's why public safety unions are applauding the governor's proposal. But in Oakland, his plan promises to have the opposite impact. Instead of freeing up more money for police and fire, it will force the city to use its cash-strapped general fund to pay for services currently financed by the redevelopment agency.

So how much will Brown's plan cost Oakland? It could be as high as $50 million a year, city records show. That means Brown's plan not only wouldn't help the city bolster its shrinking police force, but it likely would require Oakland to lay off even more cops — unless the police union suddenly agrees to some major compensation and pension concessions.

Here's how Brown's proposal would work: For the past several decades, cities throughout California have created "redevelopment areas" in order to revitalize them. The revitalization efforts are then financed by property taxes generated from the rise in property values in each redevelopment area. Oakland has ten redevelopment areas that are projected to generate $138 million in tax revenues for the city in the 2010-11 fiscal year.

Under Brown's proposal, that money would be transferred back to the state — except for funds used to pay outstanding debts and existing capital projects in the redevelopment areas. This year, Oakland plans to spend $72.1 million of redevelopment funds on things other than debt and capital projects. In other words, if Brown's plan were enacted this year, it would mean that Oakland would have to transfer about $72.1 million in redevelopment money to the state.

Some of that cash, under Brown's plan, would come back to Oakland, but only a small fraction of it. Brown wants to use a significant portion of redevelopment funds in 2011-12 to help balance the state's budget, and then the following year, the state would begin returning the money to counties to allocate, like all other property tax revenue. Alameda County would transfer about 18 to 20 percent of the redevelopment revenue back to Oakland — just as it does all other property tax revenues generated from within the city.

In short, of the $72 million that Oakland would have to transfer to the state each year under Brown's plan, it would get back just $13 to $14.4 million — a net loss of $57.6 to $59 million annually for the city. For Oakland, that's huge, especially considering the fact that the city is already facing a $40-plus million projected deficit next year. In other words, Oakland's $40 million budget hole could suddenly deepen to $100 million if Brown's plan goes through.

The biggest local beneficiary of Brown's plan would be Oakland public schools. It would receive about 41 to 43 percent of the $72.1 million that currently goes to Oakland's redevelopment agency. That means that beginning in the 2012-13 school year, **Oakland Unified School District** would receive an additional $29.6 to $31 million annually. The rest of the property tax money that currently goes to Oakland's redevelopment agency would go to the county and special districts.

Now, the City of Oakland can soften some of the negative impacts from Brown's proposal through massive layoffs of employees from its redevelopment agency — since the agency effectively will no longer exist. But that doesn't solve the problem of city employees currently paid by redevelopment funds who aren't really doing redevelopment work. It's not exactly clear how much that is, but according to some internal city estimates, it could be as high as $20 to $30 million each year.

So whose salaries are currently being paid by Oakland's redevelopment agency? Well, the employees come from numerous departments, including the city council, the city attorney's office, the mayor's office, the city administrator's office, and the police department. Half of the city council members' salaries, in fact, are paid by redevelopment funds, and so is a portion of Lindheim's pay. Lindheim also noted that the redevelopment agency currently funds sixteen police officers who patrol some of the redevelopment areas.

Some observers may have little sympathy for Oakland's predicament. After all, the city's creative budgeting may not have even been legal at times — although it's never been challenged in court. However, it's also not new. Brown knows this. The city has been paying employees from its redevelopment funds for years, including when Brown was mayor. And if his plan is adopted, there's no way of getting around the fact that it will force Oakland to make even bigger budget cuts than it already has to do. ●

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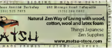
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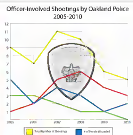

John C. Osborn

OPD KILLED FEWER SUSPECTS IN 2010

Oakland police reduced the number of officer-involved shootings, although watchdogs say the department can still do better.

By John C. Osborn

Gary King Jr., Andrew Moppin-Buckskin, Mack "Jody" Woodfox, Derrick Jones. These Oakland residents all were shot and killed by Oakland Police Department officers in recent years. The fatal shootings all appeared to be the result of poorly trained cops overestimating the dangers of a situation.

But the department, under the command of Police Chief **Anthony Batts**, has successfully lessened the number of officer-involved shootings since 2008 by intensifying training and attempting to change OPD's sometimes confrontational and opaque culture. New statistics show that the number of shootings declined in the second-half of the past decade, from a high of eleven in 2007 to five last year. Also, fatal shootings by officers peaked at six in 2008, and then dropped to three in 2010. Both 2007 and 2008 were the worst for the department in recent years.

Oakland Police Assistant Chief **Howard Jordan** said that annual firearms training under Batts increased from four to twelve hours, the department added four hours to professional training every eighteen months, and an outside consulting firm is conducting community policing training to raise cultural awareness. "We don't train officers to overreact," Jordan said. "We train them to assess danger and react to the threat."

John Burris, an Oakland civil rights attorney who has represented many families of shooting victims, said cultural awareness is important for officers, especially when they're not familiar with some areas of the city. Police shootings tend to be case specific, Burris said, but generally he sees young, inexperienced officers overreacting to a situation by misinterpreting a person's movements due to a lack of training or cultural understanding. "If you're not around it or grew up in it," Burris said of Oakland, "you don't understand the people."

Rashidah Grinage, executive director of the police watchdog group **People United for a Better Life in Oakland**, also known as **PUEBLO**, views officer-involved shootings through a different lens. She sees a departmental culture that is violent and is shielded by laws that allow cops to avoid penalty or public scrutiny when they fire their guns. "They are basically allowed to draw their weapon if there is any chance that they are going to be injured or killed," said Grinage, a frequent critic of OPD conduct. "I don't really see that an officer is going to give anyone a benefit of the doubt. They're literally paranoid, and protective in that paranoia."

Paranoia and overreaction appears to have been the root cause for several fatal incidents in 2007 and 2008, involving so-called "waistband shootings" — shootings where an officer claims a suspect was reaching for his waist, presumably to grab a weapon, when in fact he had none. The shootings were a black eye for the department and resulted in huge legal costs for the city.

One of the most egregious of these incidents took place in July 2008, after a traffic stop by rookie Officer **Hector Jimenez**. Mack "Jody" Woodfox exited his vehicle and started to run away when Jimenez shot him to death, claiming he had reached for his waistband. Of all the cases he has worked, Burris said he is still infuriated by what happened. He noted that six months earlier, Jimenez had shot and killed unarmed Andrew Moppin-Buckskin in yet another waistband shooting. The department ultimately fired Jimenez in one of the few publicized instances of disciplinary action against an officer for a fatal shooting. "That was one of the few times that I've seen progressive action by a department," Burris said. "I feel [Jimenez] should have been criminally prosecuted."

Yet even with the new training regimen, waistband shootings haven't gone away. In November 2010, officers responding to a domestic violence call in East Oakland shot and killed 37-year-old Derrick Jones after he ran away from police, and then allegedly reached for his waistband at him. He was unarmed. Investigators discovered he was carrying a small scale used to weigh marijuana.

Still, the department has taken a number of steps in recent years to improve transparency. It made public a report commissioned to investigate the **Lovelle Mixon** shooting incident even though it was damning. In the past, such reports, if commissioned at all, usually remained confidential. Jordan is aware of the skepticism that can course through a community after an officer-involved shooting and views transparency as part of the solution. He also made it clear that the department takes investigating officer-involved shootings seriously. "Bottom line," he said, "that's the only way we're going to gain the public's trust."

Nonetheless, how the department handles individual officers who shoot and kill unarmed citizens remains shrouded. The reason is *Copley Press, Inc. v. Superior Court*, a 2006 California Supreme Court case that ruled that disciplinary actions against an officer are confidential.

Oakland residents can file a complaint of alleged wrongdoing by an officer to the **Citizens Police Review Board**, which will investigate its veracity. But its records also are not entirely public. And even though the board has the power to subpoena officers and compel interviews, Grinage said what's lacking is an independent entity, such as a police commission similar to San Francisco's, with the power to discipline officers — even if it's behind closed doors. Until such an entity arises, Grinage argued that there will be no real sea change in OPD's culture. "Frankly," she said, "they're going to have to be forced into changing."

For his part, Burris believes the department has been making progress over the years, albeit slowly. He points to the Riders settlement as a source of optimism — among other reforms. However, the department has failed to fully implement all the Riders reforms and federal Judge **Thelton Henderson** threatened last fall to seize control of OPD. The reforms also don't specifically target issues inherent with police shootings: training and cultural awareness. "The culture of the department is one that is very difficult to change," Burris noted. ●

Editor@EastBayExpress.com

The Berkeley Free Clinic's dental care section is so busy it requires new patients to enter a lottery Judith Scherr

FREE CLINIC FACES TOUGH TIMES

The 41-year-old Berkeley institution has less money and more patients as the city and state slash health-care spending

By Judith Scherr

The **Berkeley Free Clinic** is stretched to its maximum. The venerable institution, which provides health care for the poor, the underinsured, and the undocumented, recently saw a substantial portion of its funding slashed. At the same time, more people are turning to the clinic for help due to city and state health-care service cuts. The clinic has become so overwhelmed at times that its medical section has had to turn people away.

Overall, the clinic's budget is rather small considering all the services it provides. It receives about $360,000 annually from private and corporate donations, grants, and government contracts. The free clinic's finances also suffered a significant blow when it recently lost funding from three sources: $120,000 from the state for medical, dental, and hepatitis services; $65,000 in state HIV funding, counseling, and testing; and $25,000 of laboratory support from the City of Berkeley.

At the same time, a growing number of people are arriving on the clinic's doorstep. Last year, there was an increase of 200 clients at the sexually transmitted disease clinic. Part of the influx was caused by the city slashing its STD services, said **Scott Carroll**, who recently stepped down as the clinic's funding coordinator.

The clinic's medical section has been particularly hard hit. It treats uncomplicated conditions, including upper respiratory diseases, sore throats, skin problems, women's urinary tract infections, and minor burns. The crush of new patients has forced the medical section to turn away about ten people a day.

The free clinic also is getting more calls from undocumented people, who find it increasingly difficult to obtain health care. "That's especially true in Contra Costa County, where a lot of services have been cut off for undocumented" people, Carroll said.

Even the **Veteran's Administration** is sending vets to the clinic — for dental care. But the clinic's dental program is impacted too. It can take only one or two new patients each month — including the vets — chosen by lottery from the 35 to 40 people who sign up.

Yet despite the difficult challenges, the 41-year-old clinic has managed to stay afloat thanks to its medically trained volunteers and some savings in the bank, Carroll said. "Unlike other clinics, we're not paying people to provide our services, so we're better able that we can shift things around," he said, speaking in the clinic offices located in the basement of the south campus **Trinity United Methodist Church**.

Most clinics wouldn't be able to move funds from salaries to building maintenance or medical equipment as the free clinic has done. In addition, HIV Prevention Coordinators **Alexus Wielunski** and **Kevin Lee**, both salaried employees through last June, agreed to forgo their pay to help get the clinic through rough economic times. Wielunski, a graduate student in public health at **San Jose State University**, said the trade-off is her satisfaction in being able to work where clients are treated "in a respectful and nonjudgmental way."

She explained how, when testing for HIV, the clinic doesn't simply focus on giving the test and then hustling clients out the door. Instead, counseling is an integral part of the process, whether the person is HIV positive or negative, in order to help clients understand "what it is that's putting them at risk for HIV and supporting them to make a plan to reduce that risk," Wielunski said. "It's really an empowerment process. I think that makes us a little bit different."

Carroll said just a handful of clinic coordinators are paid and none receive more than $1,500 per month. Only about one-fourth of the clinic's budget goes to salaries. By contrast, the City of Berkeley's three top health department managers collectively earn more than $360,000 a year, plus benefits.

But the clinic's pay scale also has drawbacks. For example, while employed at the free clinic, Carroll simultaneously worked part time for the **San Francisco Health Department**. "People have to dedicate a good chunk of their time outside the clinic to support themselves," he noted.

Still, for volunteers, the clinic can be a pathway to a professional health career. That's the case for Carroll, who began at the clinic a number of years ago by volunteering at the **Gay Men's Health Collective**, which provides STD testing, treatment, and counseling geared especially to gay men. People who come to that clinic may not want to reveal their sexual orientation or their medical status to their personal physicians, Carroll said.

Carroll went on to do similar work in Washington, DC, and in various Latin American countries, before returning to the Bay Area to get his master's degree in public health and to return to work at the free clinic. Now, Carroll is about to leave for Guatemala to start a gay men's health clinic there under the auspices of the **Centers for Disease Control and Prevention**. "Hopefully on a decent salary this time," he said. "As a volunteer and a gay community member, at first I just thought this would be a neat place to get involved with my community, but it has completely redirected where I was headed in life and given me opportunities that I never would have gotten anywhere else."

THE CLINIC'S MEDICAL SECTION HAS BEEN PARTICULARLY HARD HIT. THE CRUSH OF NEW PATIENTS HAS FORCED IT TO TURN AWAY ABOUT TEN CLIENTS A DAY. IT ALSO GETS MORE CALLS FROM UNDOCUMENTED PEOPLE.

As for keeping salaries low — or nonexistent — it's a decision that's isn't made lightly at the clinic. Recently, the board had to decide whether to continue paying two of its coordinators. "We had a very long discussion a couple of months ago about is it okay for us not to support these people?" Carroll said. "A lot of the discussion focused on the question of keeping the clinic running. If we just don't have the money, client services come first." This time, they decided to dip into reserves to pay the salaries, but the clinic's savings, Carroll noted, "are not going to last forever." ●

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Mark Pastore of San Francisco's Incanto believes that OpenTable's near-monopolistic hold on the market allows them to charge very high fees. Sonya Yruel

OpenTable Reconsidered

Is what's convenient for diners a bad deal for restaurants?

By Luke Tsai

On a chilly late-December night in West Berkeley, the dining room at **Riva Cucina** was warm with candlelight and dark wood, the smell of tomato sauce hanging heavy in the air like a familiar memory. Only about four tables were filled in the cozy Italian restaurant, which has room for maybe sixty diners. But according to chef-owner **Massimo Boldrini**, business has picked up dramatically after a near-disastrous, recession-ravaged summer of 2009.

The key to that upturn, according to Boldrini, is **OpenTable**, by far the world's most popular online restaurant reservation site — with more than 15,000 dining establishments listed internationally — whose rapid growth has been a definitive game-changer for restaurants and diners alike. As part of its contract with the San Francisco-based company, Riva Cucina uses a computer terminal, which sits unobtrusively behind the bar area, to keep track of upcoming reservations and monitors the progress of each table's meal — one quick glance and you can see when one table is ready to place dessert orders or when a party of two hasn't shown up a half hour after the time slot it booked.

It used to be that if you were stuck at the office with no fixed dinner plans, you had little choice but to phone restaurant after restaurant to search for an available table. And a pen-and-paper reservation book was the only way for restaurants to keep track of who was coming in to dine on any given night. With OpenTable, all it takes is a few seconds on your computer or smart phone and you're presented with a dozen or more dining options for your party within a two-mile radius of your present location. A couple more clicks and you can narrow those choices further by price range and type of cuisine and view them all on a handy Google-powered map. Before you know it — voilà! — you've got yourself a table, instantly confirmed and at no additional cost.

It's no wonder, then, that for many diners — especially those in busy metropolitan areas like the San Francisco Bay Area, where there are currently more than 1,000 restaurants listed on OpenTable.com — the site has become their first and often final destination when deciding where to go out to eat. But it turns out that's not necessarily a good thing for restaurants.

Despite the astronomical number of diners seated through OpenTable.com every day — more than 41 million in 2009 in North America alone — it's not clear that restaurants are making money from the service. That's because, while the reservation site is free for users, restaurants are the ones who have to foot the bill for the privilege of being listed in OpenTable's online database. The fees — which can range from several hundred to upwards of one thousand dollars a month — are far from insignificant, especially in an industry that's notorious for its paper-thin margins.

Here in the Bay Area, at least a handful of restaurant owners have begun to cry foul. This past October, **Mark Pastore**, the owner of San Francisco's **Incanto**, fired an opening salvo of sorts in his strongly worded editorial, "Is OpenTable Worth It?," which was published in the *San Francisco Chronicle*. Pastore's piece reverberated through the local restaurant community and beyond — it's been tweeted and retweeted (at least three hundred times as of this printing) and has been linked to and debated on dozens of blogs and online discussion boards.

Pastore's answer to his titular question is, in a word, no — not by a long shot. He argues that OpenTable's near-monopolistic hold over the online reservation market allows the company to charge fees so high that it becomes exceedingly difficult for the restaurant to break even, much less make a profit, on those customers that the site brings in. What's more, he says, by allowing OpenTable to control access to the diner at the point of his or her decision about where to eat, "restaurants find that they them selves no longer own the customer relationship." By this logic, OpenTable's fees become a sort of "toll" that restaurants now must pay to access even return customers. After all, there's an increasing number of diners who now make nearly every restaurant decision and booking through that web site. As one user on the restaurant discussion board Chowhound.com recently put it, "Since [a restaurant is] not on OpenTable it simply doesn't exist for me, and I see no reason to seek it out because OpenTable gives me more options than I can handle as it is."

Clearly some restaurants are seeing benefits from OpenTable. Riva Cucina's Boldrini explains that his restaurant has always been at a bit of a disadvantage because it isn't part of a shopping plaza or busy downtown area. For his business, joining OpenTable was like moving into a sort of "Internet strip mall," Boldrini said. "People could just show up and look for an Italian restaurant within a radius from where they were with their cell phone, and our restaurant came up. And we've had a lot of new customers through that."

While Boldrini isn't sure exactly how much of the restaurant's improved financial status is directly attributable to OpenTable, he does know that he gets a significant number of bookings from the site each month — including nearly all of the diners eating at the restaurant tonight. At the very least, Boldrini says, he's been seeing a lot of new faces since he signed up for the service this past June.

Pastore agrees that there are benefits to online reservations. Although Incanto has never been an OpenTable client, the restaurant's own web site nevertheless does allow diners to reserve tables online 24/7 just like on OpenTable.

Rather, Pastore writes, "the more important question is whether OpenTable's role, as the Web's exclusive gatekeeper to the country's restaurant seats, is a good thing for restaurants and their customers."

Do OpenTable restaurant owners really feel as resentful as Pastore seems to be implying? According to an informal survey conducted by the Incanto owner, they do. It revealed that only one out of a dozen restaurant owners actually felt that joining OpenTable had been a worthwhile investment. Pastore also says that those dining establishments only keep the service because they fear they'll lose even more business if they give up access to the OpenTable site's loyal network of diners.

In other words, what's a win-win for diners is becoming a lose-lose proposition for restaurateurs.

Mike Dodson, OpenTable's senior vice president of sales, dismisses this claim, citing internal surveys that indicate a whopping 97 percent of the company's restaurant clients "would say OpenTable is a value for the money" — a statistic which, if accurate, would seem to undermine Pastore's argument.

The truth probably lies somewhere in between. Here in the East Bay, quite a few restaurant owners say that they do, in fact, feel satisfied with the services that OpenTable provides, especially from a simple marketing standpoint — Boldrini's Riva Cucina is just one of the restaurants that, by all outward indications, has benefited in this respect.

Robert Lauriston, whose Berkeley restaurant **Locanda da Eva** closed down this past September just four months after opening, says that OpenTable was both more effective and less expensive than the other promotional tools he tried. For instance, when the restaurant opened, Lauriston placed one-time ads in several local theater and concert programs. "The total cost was equivalent to about two months' OpenTable bills, but it didn't seem like we got much response."

By contrast, being listed on OpenTable's search engine not only allows a restaurant to reach the eyeballs of prospective diners but, unlike other marketing ploys, it does so in a way that produces quantifiable results, at least insofar as you can keep track of how many reservations come through the site.

While Pastore doesn't go so far as to call those satisfied clients "suckers," he does believe that many of them may not have adequately considered the long-term implications of the OpenTable business model. And even before the Incanto owner published his criticism of OpenTable, there were a number of local restaurant owners who had already begun to question their allegiance to the company.

Daniel Patterson is the chef-owner of San Francisco's Michelin two-starred **Coi**, which is listed on OpenTable. But when he opened **Plum** in Oakland's Uptown neighborhood earlier last fall, he decided to look for an alternative means to handle the restaurant's online reservations — even though he himself still uses OpenTable sometimes as a diner.

"Their basic model, which is free to the consumer, cost to the restaurant, is great," Patterson said. "So from a consumer standpoint — I find it an easy system to use, an efficient system to use. The problem is it's just too expensive."

It's instructive, then, to delve into the economic nuts and bolts of OpenTable. All of OpenTable's revenue comes from its restaurant clients, and the company's pricing structure is broken up into three basic components. First there's an installation fee, which costs between $600 and $700 depending on a restaurant's location and includes the installation of the touch-screen computer terminal you'll see at most OpenTable restaurants, as well as training of the restaurant staff. Then there's a $199 monthly fee, which pays for ongoing use of the company's electronic reservation book software, which, among other things, allows the restaurant to keep track of its bookings and keep tabs on the preferences of its regular customers. Even if you call to make the reservation the old fashioned way, the restaurant still uses OpenTable's system to record your information and secure your table. That $199 figure increases if the restaurant opts to add various features that, for example, might allow it to have multiple reservation terminals at different locations within the restaurant.

Perhaps the biggest sticking point is an additional "pay-to-play" cover charge for every diner that's seated through OpenTable. Every time you book a table on the OpenTable web site, the restaurant has to pay $1 per diner in your party — so $4 for a party of four. And even if you book your table by clicking through the restaurant's own web site, the restaurant still has to pay a reduced fee — $0.25 per seated diner, or $1 for that same party of four. (There's no charge when you call the restaurant directly to make your reservation.)

In other words, the more diners that OpenTable provides for restaurants, the more the restaurants end up paying in fees. Which helps explain OpenTable's impressive cash flow. Since the company started in 1998, near the height of the dot-com boom, it has grown steadily, and in recent years its revenues have soared from $27.2 million in 2006 to $41.1 million in 2007 to $55.8 million in 2008, to $68.6 million last year.

While OpenTable might initially appear to be a mutually beneficial proposition, Pastore argues that the company's fees are more prohibitive than you might imagine. In his essay, Pastore estimates that, once you factor in all the different fees, a party of four that's booked through OpenTable will cost the restaurant $10.40 on average — a number that, on the face of things, doesn't appear too unreasonable. But, as Pastore notes, the industry-wide average profit margin for restaurants is only 5 percent. Assuming that those four diners spent a total of $200

Massi Boldrini says business at Riva Cucina has improved dramatically thanks to OpenTable. Sonya Sevell

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in food and drinks, before tax and tip, then that restaurant's actual profit on that table would only be $10 — an amount that's entirely eaten up by the OpenTable fees. It's worth noting, too, that there's no distinction made between breakfast, lunch or dinner, nor is the per-diner cover charge any lower for restaurants that aren't quite so high-end. So if the total bill for four is only $80 or $100 dollars, then it's easy to see how a restaurant might end up losing money on that transaction.

Pastore's original estimate was based on a calculation that Jonathan Wegener, a New York-based technology and marketing blogger, made by analyzing the data that OpenTable released when the company went public early last year. Using the company's 2008 figures, Wegener simply divided the average amount of money a restaurant pays OpenTable each month ($515) by the average number of "new" customers who are seated via OpenTable on a monthly basis (197, which doesn't include customers who book through the restaurant's own web site, since those would have ended up eating at the restaurant with or without OpenTable). Based on that calculation, Wegener determined that it costs a restaurant $2.61 for each new customer that OpenTable sends its way — Pastore simply multiplied this by four to arrive at his $10.40 figure.

Part of the difficulty, though, lies in determining what exactly makes a customer "new," since so many diners in OpenTable-saturated markets like San Francisco routinely use the site to make the vast majority of their restaurant reservations, even for places where they may be regular customers. OpenTable estimates, conservatively, that in order for a restaurant to break even on its investment, only 10 to 15 percent of the diners who book through OpenTable need to be truly "incremental," meaning these are diners who would not have eaten at the restaurant if they didn't see its listing on OpenTable. But if you even change Wegener's calculation using that lower percentage, then all of a sudden the restaurant is paying between $17 and $26 for each diner that's truly "new" — an amount that seems outrageous by any standard.

Plum in Oakland uses Rezbook, which is a lot less expensive than OpenTable. [illegible]

Coi's Daniel Patterson sums up the challenge presented by OpenTable's fee structure another way: "If you're getting extra customers whom you would not otherwise, you can't really apply the same economics as you can for money towards the rent or this or that. You have to look at the raw costs.

In other words, applying that same 5 percent profit margin, if a restaurant pays OpenTable roughly $600 a month, or $7,200 a year — as Patterson does at Coi — then OpenTable would need to generate not $7,200 but rather $144,000 in additional revenue annually in order to just break even, and earn no profits ($7,200 is 5 percent of $144,000). Plus, Patterson adds, 5 percent is actually generous in this economy: "If you're making 5 percent, you're like a hero."

Then again, one could argue that a restaurant might lose business if it wasn't listed on OpenTable. But Patterson isn't so sure. "I don't know," he said. "I do know I wouldn't lose $140,000 a year in business."

However, Patterson concedes that, because of the reputation he's built up over the years, he has the luxury of a built-in customer base. Chances are that restaurants like Coi and Plum will have little trouble filling tables regardless of what system they use — after all, **The French Laundry** famously keeps one table available via OpenTable each day, but it's not as though chef **Thomas Keller** is going to be hurting for business if he decides to go in another direction.

But a less popular restaurant — or one that has less to distinguish it from its competitors — might rightly fear that a departure from OpenTable would lose them enough customers that it would be a devastating blow. It's for this reason that Mark Pastore argues that restaurant owners feel as though they're "held hostage" by OpenTable.

According to Mike Dodson, OpenTable's senior vice president, the key to the whole thing is the incremental — or "new" — diners who are being delivered. He likens a restaurant with empty tables to an airplane that has empty seats: "At some point, they're going to take whatever they can take because they've got the fixed expense of that plane taking off."

Dodson says that Patterson's and Wegener's calculations don't consider the fact that many of a restaurant's costs are fixed — the lights are already on, the food has already been purchased (and in some cases might even get thrown out if it isn't used up quickly enough). All of those things are going to happen anyway, so if

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OpenTable can help deliver a few extra diners a night that are incremental, it'll pay for the balance of that thing," he said.

So, even if the OpenTable fees mean that the meal is essentially being offered at a discounted rate, the restaurant is still not going to lose as much money on that transaction as it would if the table just remained empty. In fact, Dodson cites internal studies that say that as little as three incremental reservations a month, such for a party of three diners, is enough for most restaurants to break even on its OpenTable investment.

But OpenTable's formula conveniently fails to factor in the hundreds of dollars that a restaurant has to pay in fees each month for diners who clearly are *not* incremental — who would have eaten at that restaurant even if OpenTable didn't exist. Plug these numbers in, and breaking even becomes a more difficult proposition.

Meanwhile, in Pastore's view, this whole notion of an incremental diner is specious at best, especially in a market that's as OpenTable-saturated as the Bay Area. If people — for reasons of convenience or whatever — consistently use the site to book tables even at restaurants they've already decided to go to, then OpenTable's role as middleman begins to seem more and more burdensome for restaurants saddled with ever-mounting fees.

"Once everyone is using OpenTable, then these fees are no longer about bringing 'new' business to a restaurant," Pastore said in a follow-up interview. "It's just a toll that you have to pay to reach your existing customers."

That said, Dodson takes issue with the idea that OpenTable's ability to "put butts in seats," so to speak, is the only thing of value that it has to offer. He cites as one example a drastic reduction in no-shows when the reservations are made through OpenTable, a product of the fact that the diner receives an instant e-mail confirmation and can cancel his reservation with one click. He also points out that restaurants that don't want to pay a high monthly fee can opt for a cheaper package known as OpenTable Connect, in which the restaurant pays $29 a month to be listed on OpenTable but doesn't buy the whole electronic reservation book. It's only fair to note, however, that the cover charge for the Connect package is an even steeper $2.50 per seated diner, meaning that any potential savings get largely wiped out if that marketing exposure is overly successful.

Finally, Dodson notes that OpenTable was selling its electronic reservation book well before online reservations took off. Restaurant owners were willing to buy it because they felt that it had value, especially for high-end restaurants that wanted to keep track of and collect data on their regulars and VIPs.

Nicolas Fransoos, the restaurant general manager at **Wente Vineyards** in Livermore, says he finds the OpenTable system's reporting capabilities especially useful, as they allow him to keep track of the number of times a guest has visited, what his or her dining preferences are, and more. "I can pull a report that will show me all guests who attended our Chef Dinners in the last eighteen months. Then I can send them an invitation for the upcoming dinner. Or I can pull a report showing my top twenty guests. Or I can pull a list of all recorded guests whose birthday is coming up next month."

There's no question that all of this data is of value to a restaurant, but it's difficult to quantify that value, especially in the absence of a viable competitor to OpenTable — one that can provide similar tools for managing customer relationships, but perhaps at a slightly more palatable price point.

One company trying to take on that task is the restaurant information and review web site **Urbanspoon**, which in May launched its own restaurant reservation system called **RezBook**. **Mani Dhillon**, Urbanspoon's general manager, is quick to point out that his company's intent isn't to poach current OpenTable clients, but that doesn't prevent him from touting RezBook's various advantages: There's basically no setup or training required, since the software is essentially just an iPad application and, as such, is simpler and easier to use than the OpenTable system. RezBook is also a lot less expensive — again, there's no setup fee except the cost of purchasing an iPad, the monthly fee is only $99, and there's no cover charge for reservations made through a restaurant's own web site. And, for the time being, even the standard $1 cover charge for bookings made through the Urbanspoon site is being waived.

What remains to be seen, however, is whether RezBook can really compete with OpenTable on the marketing side of things. Urbanspoon.com has plenty of users who look to the site to find general restaurant information, but it hasn't yet emerged as a destination for diners looking to make reservations — and probably won't do so until the company builds upon the two hundred-some restaurants that are currently using its system.

That didn't keep Daniel Patterson from choosing RezBook to manage his reservations when he opened Plum. In addition to the more appealing price point, Patterson also preferred the sleekness and the easy-to-use interface of the iPad system, describing the OpenTable computer terminal as "clunky" and "ugly."

"You can't go wrong with an IBM solution," said Urbanspoon's Dhillon. "But it's not until a Mac or an Apple product comes out that people can see that there is a difference and a benefit."

In the end, though, the concerns of Pastore and other OpenTable critics have more to do with the long-term implications of the company's business model than with the short-term hit on a restaurant's pocketbooks. Again, for Pastore, the biggest issue has to do with a loss of control of customer relationships, as the customer's loyalty veers more toward OpenTable and less toward any individual restaurant.

He explains that, on a basic level, the partnership between OpenTable and a restaurant is problematic because OpenTable's interests are fundamentally different from those of the restaurant owner. OpenTable wants as many people to book through its site as possible to maximize the fees it can collect; it doesn't matter where exactly they end up eating. Restaurant owners, on the other hand, obviously want diners to choose their particular restaurant — and prefer them to make their reservation over the phone or through the restaurant's web site, in order to minimize those fees.

Yet various OpenTable policies and promotions ensure that customers will likely continue to choose the most expensive booking option for restaurants. For example, its Dining Rewards program offers cash-redeemable "points" for every reservation made through OpenTable, and no points, of course, for reservations made through the restaurant web sites.

Perhaps the most egregious example of this is the 1,000-point reward program that restaurants can choose to participate in, mainly to fill tables during off-peak times (paying an astounding $7.50 per cover for those bookings). Customers who book those specific tables via

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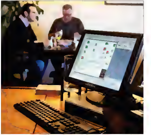


Officials at OpenTable say that diners who use the system are less likely to cancel their reservation.

OpenTable (which are clearly labeled as part of the promotion) receive 1,000 dining points — the equivalent of $10 cash.

So, as Locanda da Eva owner Robert Laurleton speculated in a Chowhound.com discussion thread, "When a customer goes to OpenTable.com with the intent of making a reservation at a particular restaurant, they might be distracted by some of OpenTable's promotions and end up eating somewhere else."

In that case, being listed on OpenTable can actually become a drawback, as it puts the restaurant in the unexpected position of having to compete for the diner's attention on the web site itself.

Pastore's other fear is that OpenTable is quickly becoming a monopoly within its market. lacking a viable competitor in the realm of online reservations — RezBook's potential as a challenger notwithstanding. He argues that the lack of serious competition is what allows OpenTable to charge such high fees — and puts them in the position to charge even more in the future.

Customers have already suffered the consequences of this type of monopoly, Pastore warns, pointing to the hold that **Ticketmaster** has over the online sale of concert tickets, which allows the company to charge exorbitant fees: "It would be hard to argue that Ticketmaster is providing 40 percent of the value of a concert ticket, but since there is no alternative, they command the fee."

None of the restaurant owners interviewed for this article spoke of raising their prices in order to cover OpenTable's fees, but in a monopolistic situation, it's easy to imagine that restaurants might have no choice but to pass those costs on to customers.

But OpenTable's Dodson scoffs at the notion that the company is a monopoly, citing the fact that 92 percent of restaurant reservations nationwide are still done over the telephone. What's more, OpenTable hasn't raised its prices since 2002 and, in fact, actually lowered the cover charge for diners booked through a restaurant's own web site from $1 down to $0.25 — not the actions you might expect from a company that's out to gouge its clients.

Nevertheless, there are certainly signs that OpenTable's market share is getting stronger and stronger. The company's own internal estimates indicate that nearly half of the restaurants in North America that accept reservations use OpenTable to manage those reservations. And given the continued prevalence of the telephone reservation, it's quite likely that a large percentage of the restaurants that aren't using OpenTable simply don't offer online reservations at all.

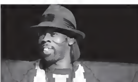
As more of these pen-and-paper holdouts give in to the irresistible tide of technology, it's certainly not inconceivable that Pastore's fears might come to fruition. And so, depending on the success of potential OpenTable rivals like RezBook, the future of online restaurant reservations remains very much up in the air.

Pastore's advice? If there's a restaurant that you care about and that you'd like to do well financially, eschew those Dining Reward points for once and pick up your telephone when you go to book a table.

Meanwhile, even Riva Cucina's Beldona holds out hope that a less costly alternative to OpenTable will emerge. "I'm from Italy ... but I know that in this country that's the way it goes," he said. "Somebody has a good idea and it gets started, and you have the unique feature for a while. And somebody else will try to make it cheaper, and they'll get a slice of the market. So it's only a matter of time."

◆

Editor@EastBayExpress.com



Rappin' 4-Tay

Joseph Schell

CULTURE SPY

BACK IN THE PLAYAZ CLUB

Rappin' 4-Tay attempts to resurrect his career

By Rachel Swan

If you discount Dave Matthews Band and the Bob Marley *Legend* album, then **Rappin' 4-Tay** (né Anthony Forté) could rank as first in history as the top-played artist at Berkeley frat parties. His 1994 hit "Playaz Club" — which charted 36 on the Billboard Top 100 — remains a veritable anthem. It had all the characteristics that would ultimately define 4-Tay's sound: a deep, hard bass line, lyrics about the dissolute lifestyles of Bay Area rappers, and a steady 4/4 meter, carried along by 4-Tay's breezy rap cadence. Filching the sample from a 1968 soul ballad by **William Bell** and **Judy Clay**, he rapped about a members-only night club and casino that may or may not have existed in real life. At any rate, it made for a great fantasy: craps tables, strippers, mink rugs, men in pimp hats, and women in clingy dresses. In 1994, it may have been the natural habitat for a 26-year-old Fillmore rapper with a cult following. 4-Tay claimed to be unstoppable, and it didn't seem like an overstatement. He was poised to take the hip-hop world by storm.

Fast forward seventeen years, to a show last Friday night at the **Black Repertory Theater** in Berkeley. The stage is strewn with red confetti and partially deflated balloons hang in the aisles. Half a dozen patrons sit in different parts of the auditorium, boredly text messaging on their cell phones. The opener, a huge, brawny man with sunglasses and a pinstripe shirt slung over one shoulder, muttered incomprehensibly into a microphone. Behind him, DJ 2Fresh clicked buttons on a laptop while a full ensemble of player-less instruments — keyboards, drums, microphone stands — sat drearily in the background. It looked as though Black Rep had been the site of a nuclear attack.

This venue was one of many local spots where Rappin' 4-Tay, now 42, would resurrect his career. He'd fallen off the map after 1995, dropping a string of albums that foundered in the marketplace. He'd often wait four years between releases. In the meantime, 4-Tay raised a family and lived a quiet life. His daughter eventually became a rapper, appearing as "Lil 4-Tay" in the group B.I.G. (Bitch I Go). The elder 4-Tay would occasionally guest-verse on her tracks. Even as his public image faded, he tried to keep the dream alive.

Of course, it's hard to age gracefully in hip-hop. Just about every rap career has an expiration date, and it usually falls within five years of the starting date — if you're lucky. Of course, some people manage to circumvent this problem. **Jay-Z** diversified his portfolio by writing a hip-hop primer. **P-Diddy** and **Ice Cube** forayed into acting. **MC Hammer** stepped up to the pulpit. **Biggie** and **Tupac** were immortalized after their untimely deaths.

But the average rapper, at a certain point, must face the autumn of middle age. And that's a dire prospect when your medium is stuck in a permanent adolescence. In 4-Tay's case, rumors swirled about some kind of tragic fall — he had, after all, been arrested in 1990 for selling marijuana — but friends blame the rapper's disappearance on a callow business sense. He has a large and rather unwieldy entourage but no discernible manager or publicist. Keyboardist **Dana Salzman** was quick to point that out in a phone interview the day after the show. "I think he's like me," Salzman said. "He just has music sense."

Salzman is 4-Tay's de facto music director. She's a young Latin jazz pianist with a degree from the **New School for Jazz and Contemporary Music** in New York. She's thin and feline, with tattooed arms and long wavy hair. She describes her partnership with 4-Tay in diplomatic terms. "He's really loving," she said. "He has no ego." Salzman added that 4-Tay's shows have been mostly successful so far. They debuted the band last year in the lounge at **Yoshi's San Francisco** and completely sold out the main stage in July.

But as more people filed into the Black Rep on Friday, it quickly became clear that they were there to see Salzman, not 4-Tay. After a brief second opening act by local emcee **Vic Da Baron**, KPFA radio personality **Gary Rues** emerged to announce the headliner. Cheers went up as Salzman took the stage in a clingy purple dress and stilettos. Behind her came the band — a trumpet player, a bassist, a guitarist, and a drummer from **East Bay Center for the Performing Arts**. Audience members moved to the front and danced. 4-Tay came out for the second song — a hip-hop redux of the **Bill Withers** tune "Lovely Day" — followed by one of his own reinterpretations of **The Spinners**' "I'll Be Around." He looked every bit the classic pimp: gator shoes, black corduroy pants, ironed down hair, fedora hat, glittery medallion, gold KC watch. When the trumpeter soloed, 4-Tay would hold his microphone up to the end of the horn so that it echoed deafeningly throughout the auditorium. "Break it down, OG," he said.

Despite the sparse crowd, the tawdry party decorations, and the tetchy sound system at Black Rep, 4-Tay put on a terrific show. He magnanimously introduced other members of the band. "I want y'all to check out Chico, how he hit that bass line," 4-Tay said as Chico hit the bottom notes on "I'll Be Around." While the other musicians soloed, 4-Tay danced around the stage. After a couple songs, he retreated backstage, with members of his entourage.

Looking at the odd cast of characters who hang around 4-Tay, it's not always clear who helps handle business, and who's just a sidekick. If you call Anthony Forté's cell phone, chances are he'll pass you off to a producer named **Rayan Steck Bayat** (better known by his stage name **Rizz**), who will talk quickly and enthusiastically about projects that are currently in the pipeline, most of which involve other late-career rappers. (The list includes **Dru Down**, **Suga Free**, and **Treach** from **Naughty by Nature**.) 4-Tay also hangs with a thin middle-aged man who goes by the name **OO** and works as a doctor in real life. Of all of them, the most fruitful collaborator is Baca — he recruited Salzman's band.

For most of the show on Friday, 4-Tay hung backstage with OO and a hype man named **CNT**, who introduced himself as 4-Tay's brother. The backstage lounge was large and cold, with four upright pianos, a couple couches, and a large dressing room. 4-Tay stood in one corner with a cup of water and listened intently to Salzman's set. Vic Da Baron's hype man came in with a woman from the audience and sat down on one of the couches. Ignoring them, 4-Tay cupped his ear.

"Hear that?" he said as Salzman launched into a peppy salsa keyboard line. "That's the bridge. We're on next." He and CNT hastened to the stage door. A few minutes later, they emerged to do "Playaz Club," for a crowd that had by then dwindled to twenty-odd people. Still, 4-Tay delivered a rousing finale. ●

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EVENTS & ATTRACTIONS

Mad Genius

A new show shakes up the sketch-comedy format.

The guys of Mad Stash

Theater may be a noble and soul-satisfying professional pursuit, but it can also be kind of a downer. Or at least it was for **Colin Johnson**. The 26-year-old studied theater and film in school and soon found himself at Oakland's **Round Belly Theater**, performing in gritty, sad plays — "real Greek tragedy-type stuff," he said. But in the face of the recession, he and two friends — **Joshua Han** and **Brian Quackenbush**, who also had roots at Round Belly — found themselves wanting to do something that would lift people up. "We sort of figured we can do classical tragedy theater, or we can write funny little short things where people can just come and have a great time," Johnson said. So they came up with a side project that was about as far from what they'd been doing as they could imagine: absurdist sketch comedy.

The guys refer to their new show, ***Mad Stash***, as a "some-due explosion," which sounds about right. Unlike other sketch shows, Stash adopts a seamless, stream-of-consciousness format that gives audience and performer scarcely a moment to breathe between bits. Music, video, and live action are integrated so that when one sketch ends, it flows immediately into the next. A video, for example, will feature a character, and once the screen is wheeled away, the same character will appear onstage, ready to begin a completely new sketch. Thematically, Han, Quackenbush, and Johnson — who together form **BattleStache Studio** — tend to favor genre spoofs, quirky characters, and downright absurdism. A live good-cop/bad-cop interrogation sketch gives way to a *French Connection*-style film trailer, which leads directly to something else. Characters reappear throughout the troupe's approximately ninety-minute shows, which are made up of twelve or thirteen distinct pieces lasting up to ten minutes long. Meanwhile, the house band, **Korolenko**, serves as both soundtrack and set piece.

"We'd been seeing a lot of sketch comedy, and we kind of wanted to find a way to shock the format a little," Johnson said. He, Quackenbush, and Han looked to sketch comedy classics like *The Kids in the Hall*, *Saturday Night Live*, *Mr. Show*, and tried to improve upon them to create something that would be both dynamic and refined live. "Sketch comedy shows tend to be pretty crude in terms of structure, so we wanted to do something with more polish."

That said, *Mad Stash* is decidedly shoestring. The whole thing took about two and a half months to put together, from inception to execution, and it's essentially still a three-man operation. Han produces, and all three appear in the show. They snagged the band because Johnson's wife is in it.

Regardless, Han's got big ambitions. "It's like nothing that I've really seen done before," he said. "If it goes off without a hitch, you'll get to be part of this bizarrely comic universe." *Mad Stash* runs Thursdays through Saturdays, January 27-29 and February 3-5, at **K&S Ranchito** (835 55th St., Oakland). 8 p.m. $10-$15. BattleStacheStudios.Wordpress.com

— *Ellen Cushing*

ATTRACTIONS

Disneyland Tribute at Playland-Not-at-the-Beach With various Disneyland-themed activities, in addition to Playland's usual offerings. Jan. 29-30. $10-$15. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito. PlaylandNotattheBeach.org.

FAIRS, FESTIVALS & FIESTAS

Lighthouse Community Center's Annual "Viva Las Vegas" Fun Fundraiser Fundraiser for the GLBT community center, featuring games, food and drink, entertainment, and community building. Sat., Jan. 29, 8 p.m. $25 in advance, $30 at the door. Hayward City Hall Rotunda, 777 B St., Hayward. 510-881-8000.

KIDS

Mt. Seven Canes [illegible] Trail storytelling and [illegible]. Sat., Jan. 30, 3-4 p.m. free. Tilden Nature Area, North end of Central Park Dr., Berkeley. 510-544-2233. EBParks.org/Parks/Tilden.

Family Extravaganza: Chinese New Year Make your own Dragon puppet or take in the parade. Sun., Jan. 30, 1-3 p.m. $8 per child, free for MOCHA members. MOCHA - Museum of Children's Art, 538 9th St., Oakland. 510-465-8770. MOCHA.org.

Bring Robinson Mathematics Festival Hands-on math workshops, puzzles, games and more, for kids in 6th-12th grades. Two [illegible] one from 10:00 a.m.-1:15 p.m., one from 12:15 p.m.-4:30 p.m. Sun., Jan. 30, 9:45 a.m.-4:30 p.m., free. Pauley Ballroom, UC Berkeley, Berkeley. 510-642-0000. Berkeley.edu.

Kids' Reading Group A new reading group for children who love books. Last Sunday of every month, 11 a.m.-noon. Diesel, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Leopard Shark Feeding Frenzy Watch the Center's staff during the daily leopard shark feeding. Sun., Jan. 30, 2-3 p.m. free. Hayward Shoreline Interpretive Center, 4901 Breakwater Ave., Hayward. 510-670-7270.

Model Railroad Show and Open House See the Society's HO-scale model railroad, one of the largest in the country. Last Friday of every month, 6:30 p.m. $3, $1 kids and seniors. Walnut Creek Model Railroad Society, 2751 Ygnacio Valley Rd., Walnut Creek.

Preschool Parent Art and Learning Workshop: Color Identification Children learn how to identify colors as they make dragon puppets for Chinese New Year. Sat., Jan. 29, 2-4 p.m. $8 per child; free for MOCHA members. MOCHA - Museum of Children's Art, 538 9th St., Oakland, 510-465-8770. MOCHA.org.

Songs and Art for Chinese New Year With Liz Wu, author of *Chinese and English Nursery Rhymes: Share and Sing in Two Languages* leading songs, and artist/illustrator Nami Dunlap leading an art lesson. Sat., Jan. 29, 1-3 p.m. $8 per child; free for members. MOCHA - Museum of Children's Art, 538 9th St., Oakland, 510-465-8770. MOCHA.org.

Teen Advisors Teens are invited to join this group that reviews [illegible], plans programs, and generally [illegible] Teen Services. To [illegible] a sign-language interpreter, captioning, materials in large print or Braille, or other accommodations, call 510-981-6100 or TTY 510-548-1240 at least five days prior. First Tuesday of every month, 4:30-6 p.m. 510-981-6121. Berkeley Public Library, Central Branch, 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

SPORTS & OUTDOORS-PARTICIPATORY

Free Tennis Lesson Saturdays, 3 p.m., free. Mission Hills Health and Racquet Club, 25200 Carlos Bee Blvd., Hayward.

Lake [illegible] Bird Walk For ages twelve and up. Sat., Jan. 29, 9:30 a.m.-12:30 p.m. free. Hayward Shoreline Interpretive Center, 4901 Breakwater Ave., Hayward. 510-670-7270.

Winter Tracking Learn the fundamentals of animal tracking, then go on a tracking expedition. Be prepared for mud, program will be canceled if raining. Call 925-960-2400 for more information. Sun., Jan. 30, 2 p.m., $3 donation. Sycamore Grove/Veterans Park, 1051 Wetmore Rd., Livermore. 925-960-2400. LARPD.dst.CA.US/Open_Space/Sycamore.html.

SPORTS-SPECTATOR

Cal Men's Basketball vs. Oregon State Thu., Jan. 27, 8 p.m. Haas Pavilion, UC Berkeley, Berkeley. 510-642-0580. CalBears.com/facilities/Haas-Pavilion.html.

Golden Gate Fields Dollar Days Sundays, $1. Golden Gate Fields, 1100 Eastshore Hwy., Berkeley. 510-559-7300. GoldenGateFields.com.

PICKS

Bay Area International Childrens Film Festival

With the [illegible] film industry still [illegible] and a few large studios [illegible] the box office, it's easy to forget that anyone beyond Disney and DreamWorks makes kids movies. But don't overlook the **Bay Area International Children's Film Festival**, which highlights all kinds of hidden gems (many of which are perhaps unsurprisingly foreign) like *Animatou*, from Switzerland, which follows a cat and mouse through a series of different animation styles; *Eleanor's Secret*, which focuses on an illiterate, seven-year-old who learns to love books after meeting famous characters from children's literature; and *Here Comes Lola*, a German film about a young girl in search of a best friend. In all, more than twenty shorts and full-length features are spread out over Saturday and Sunday, Jan. 29-30, at **Michael's Auctions Theater** (2700 Saratoga St., Alameda). 11:30 a.m.-5 p.m., $8-$20. 510-704-1111 or BAICFF.com. — *Ellen Cushing*

Not a Genuine Black Man

When **Brian Copeland** moved to San Leandro in 1972, the suburb was 99.4 percent white. The city was named by mainstream media outlets as one of the least diverse in the country, and the US Commission on Civil Rights even got involved. Copeland has since devoted his life to wrestling with his experience as one of the only black kids in town, and there's a reason the one-man show he wrote about it, ***Not a Genuine Black Man***, is to this day the longest running solo show in San Francisco history. It's unbelievably rich stuff. Copeland performs a limited five-show engagement at both of The Marsh's Bay Area locations over the next three weeks. At **The Marsh San Francisco** (1062 Valencia St.) on Thursday and Saturday, Jan. 27 and 29, and **The Marsh Berkeley** (2120 Allston Way) on February 4, 11, and 18. Fridays 8 p.m., Saturdays 5 p.m. $25-$50. TheMarsh.org. — *E.C.*

Inline Hockey

If we lived in a colder clime, it would be ice-hockey time. But without a sub-freezing lifestyle, Northern California loves it up inline. On Saturday, Jan. 29, the **Northern California Mustangs** take on the **East Bay Jawz** at the **Stadium** (1310 West Tower Ave., Bldg. 40, Alameda). Take a moment to let that sink in. Who knew we had Mustangs, Jawz, or a Stadium? The former team hails from Gilroy and seems to be experiencing a rough season. The *Jawz* are based in Alameda and sport a record of 0-4 with a goal differential not unlike their gnarly opponents. The Stadium is a sports club where a regulation size rink with a plastic floor will host the two teams in *American Inline* Hockey League action. Want to know more? Show up at 7:30 p.m. and find out. Free. 510-814-4999. — *Kathy Kleiman*

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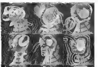

Detail of Joy Broom's "Nine Young Girls"

The Collective Consciousness

Joy Broom's art cornucopia at Studio Quercus

Nature is back on artists' minds these days after long wanderings in the wilderness. **Joy Broom**'s ***Waxed and Winged: A Cabinet of Curiosities*** makes a powerful aesthetic case for paying attention to Mother Nature, whom, as the ads instructed us, it's not nice to fool. Broom, who lives in Martinez and teaches at Diablo Valley College, is well known for assemblages, drawings, and paintings. Whether based on her late mother's possessions, her travels in Italy and Mexico, or her passion for curiosa, they are, in her words, "small meditations in themselves, referring to my own and human history as a part of a wider natural universe." The Wunderkabinett or Wunderkammer, the cabinet or chamber that European aristocrats from the Renaissance up until the 19th century stocked with animal, vegetable, and mineral marvels, is the model or premise for this show, which reads as a combination biological/botanical archive, temple, and reliquary. Broom's extensive use of beeswax, an ancient art medium that readily connotes eternity and preservation, adds to the esoteric, arcane vibe — one that keeps with some of Studio Quercus's previous installations. Ironic, theatrical, and humorous, they're conceptualism with a human face.

"I love bugs and old maps," Broom told a recent interviewer, and her trapping/treasure-hunting gene is evident in the hundred or so pieces exhibited here: assemblages within wall-hung shadow boxes or bell jars displayed on the gallery's antique desk and shelves, tabletop assemblages set within museum specimen-storage drawers, and eighteen mixed-media paintings, flat versions of her 3D work, that layer images of insect and human nymphs. The assemblages combine Broom's outdoor gleanings with antique papers, prints and maps, and her drawings. A partial inventory would include "seeds, trees, vines, cells, [images of] my body, insects, organs, cocoons and whorls representing energy itself," as well as branches, pressed flowers, feather pelts, wax figurines, dried insects or reptiles, and small biological-supply house critters encased in resin. Joseph Cornell's nostalgic miniature world theaters are clearly an artistic precedent, with Broom's Madonnas and Renaissance princesses reminiscent of his ballerinas, opera singers, film starlets, and Medici princelings. The best of her assemblages become poetic dioramas, attaining a Cornellian deep-time magic. Standout assemblages include "Black and White, Two Big Butterflies," "Grasshopper, Anthurium, Jacaranda Pods," "Saving All Our Honeybees," "Layered Drawings, Wood with Pencil, Yellow Jackets," and "Black and White Series: Defending the Seed, Mother of Us All, Protect Against the Elements, Looking for Clues." Standout paintings include "Revising Rafael," "Six Virgins, Early Metamorphosis," "Center of the Universe," and "Nine Young Girls." *Waxed and Winged* runs through February 19 at **Studio Quercus** (385 26th St., Oakland). 510-452-4670 or StudioQuercus.com.

—DeWitt Cheng

ART GALLERIES

Alameda Free Library. California Society of Printmakers Annual Show Work by over seventy artists. Through Jan. 29. 1550 Oak Street, Alameda. 510-[illegible], alamedafree.org/library.

Albatross Pub. Paintings by [illegible] Through Jan. 31. **[illegible]** Paintings by [illegible]. Feb. 1-April 30. 1822 San Pablo Ave., Berkeley. 510-843-2473, AlbatrossPub.com.

Autobody Fine Art. [illegible] Through Jan. 28. 1517 Park Street, Alameda.

[illegible] Work by [illegible] in collaboration with Stephen Dawson. Through Jan. 31. 5000 Broadway Ave., Berkeley. 510-549-1200, [illegible].

[illegible] Gallery. [illegible] Botanical specimens and photography by [illegible]. Through March 27. [illegible] Civic Dr., Walnut Creek. 925-295-1417, [illegible]Gallery.org.

Berkeley Public Library. [illegible] paintings by [illegible]. Through Feb. 6. 2090 Kittredge St., Berkeley. 510-981-6100, BerkeleyPublicLibrary.org.

[illegible] Work by [illegible]. Through Feb. 26. 1332 D Park St., Alameda. 510-[illegible].

East Bay Art in [illegible] Through Jan. 28. 6000 College Ave., Oakland. 510-658-4963.

[illegible] Gallery. [illegible] Retrospective of art inspired by and devoted to [illegible], from the New Deal through the present day. With an opening reception Thurs., Jan. 27, 6 p.m.-7 p.m. Jan. 27-March 11. 1799 Solano Ave., Berkeley.

Expressions Gallery. All You Need is Love Group show featuring work by [illegible], Margo Lovelt, Debbie Flender, and many others. Through March 26. 2035 Ashby Ave., Berkeley. 510-644-4930, ExpressionsGallery.org.

[illegible] Arts. [illegible] The Look of Jazz Including work by Chester Bigelow, Juan Fenton, and James Cayton. Jan. 29-Feb. 22. $2 suggested donation. 4444 [illegible] Ave., Pleasanton. 925-846-1307, www.PleasantonArtsFoundation.org/.

[illegible] New work by [illegible]. Through Feb. 11. 1790 Shattuck Ave., Berkeley.

[illegible] Center. The Mechanics of [illegible] Collage and sculpture by [illegible] and [illegible], respectively. Through Jan. 29. **[illegible]** Black-and-white photography by [illegible]. Feb. 1-March 30. [illegible], Oakland. 510-[illegible].

[illegible] Interpretive [illegible] Work by Will Tait and Rebecca Fong. Through March 28. 4901 Breakwater Ave., Hayward. 510-670-7270.

The Fine Gallery. [illegible] Paintings by Terry Furry. Through Jan. 28. 301 Jefferson St., [illegible]. 510-[illegible].

Institute of East Asian Studies. [illegible] Arabic/Chinese calligraphy by [illegible]. Through March 4. 2223 Fulton St., Berkeley. 510-643-6636, IEAS.berkeley.edu.

Johansson Projects. [illegible] Work by Alex Cone and Dan [illegible]. Through March 5. 2300 Telegraph Ave., Oakland. 510-444-9140, JohanssonProjects.com.

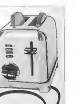
Julie's Coffee & Tea Garden. [illegible] Acrylic paintings by [illegible]. Through Feb. 26. 1223 Park St., Alameda. 510-865-2385, [illegible].

K Gallery. [illegible] Work in various media by [illegible], Kate [illegible], [illegible] Chen, Angie Marcopoulos, [illegible], and Phillip Lang. Through March 3. 2513 Blanding Ave., Alameda. 510-865-5060, [illegible].

Kala Gallery and Art Museum. [illegible] Through Feb. 19. **Kala Annual [illegible]** New work in various media by over 100 artists affiliated with Kala. Through Feb. 18. 1060 Heinz Ave., Berkeley. 510-549-2977, Kala.org.

La Peña Cultural Center. [illegible] With work by over forty poster artists on display. Through Feb. 27. 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

PICKS


Terry Furry's "Toaster"

DeWitt Cheng

Bedroom Floor, Kitchen Counter

Terry Furry's new oil paintings explore two areas of the household. Pop Art kitchen appliances (blender, tea kettle, coffee press, egg beater) seen in profile, usual sully and humble clothing items from dusty beneath-the-bed land (shoes, socks, jockstrap, briefs, wife beater). The latter class, seen from above, with their crumpled folds, shoelace arabesques, and blue shadows, verge on abstraction — or anti-representation, depending on where one stands along the aesthetic attachment/detachment spectrum (from Van Gogh's downtrodden boots to Warhol's high-stepping heels, or from art-as-religion to art-as-commerce, in critic Donald Kuspit's view). The artist, who daylights at the *Express*, balances the contradictory elements of Warholian irony, Oldenburgian humor, and Thiebaudian celebration. "Tea Kettle" and "Toaster" shine in the kitchen; "Supporter," "Socks," "Black Boots," "Briefs," and "Wife Beater" rock (or endure) in the bedroom. ***Bedroom Floor, Kitchen Counter*** runs through January 28 (a short-run, two-week show) at **Hive Gallery** (301 Jefferson St., Oakland). 510-501-1165 or TerryFurry.com. *— DeWitt Cheng*

Praise and Peace

Rub na Kazi is the first of three painters to exhibit in *Woman and the Word*, a series of monthly shows at the Islamic Cultural Center in downtown Oakland's former Masonic Temple, something of an artistic gem itself, now open to the public (with no special clothing requirements). The Indian-born artist, a software engineer during office hours, deploys the disciplined calligraphy and expressive brushwork that we associate, respectively, with the traditions of East Asia and the Upper West Side. Her thirty-odd acrylic-and-oil canvases, infused with her love of nature and Sufi music, depict Arabic characters for religious terms ("Divinity," "Heaven," "Grace of God") as well as universal concepts and sentiments ("Hope," "Beauty," "Clarity," "Love and Peace," "Life is Sweet"). Nice work. For information about the symbolism or liturgy, ask for Jason. ***Praise and Peace*** runs through February 1 at **Islamic Cultural Center of Northern California** (1433 Madison St., Oakland). 510-832-7600 or ICCNC.org. *— DC*

[illegible] Wine and Pub. [illegible] Paintings by Lorraine Sadler. Through Jan. 31. Free. 3645 San Pablo Ave., Emeryville. 510-[illegible], [illegible].

[illegible] Hall. The Art of [illegible] 2011 Paintings, pastels and prints by [illegible]. Through Feb. 20. 13831 San Pablo Ave., #4, San Pablo. 510-215-3092.

[illegible] Gallery. Brought to Light With large-scale watercolor paintings by Matthew [illegible] and digital video by [illegible]. Through Feb. 11. 1201 9th St., Berkeley. 510-558-0933.

[illegible] New work by Chris [illegible]. Through Jan. 29. **[illegible]** Artist's Multiples by [illegible], Kathleen King, P.K. Fezer, and others. Through Mar. 26. 475 25th St., Oakland. 510-444-7796, [illegible].

[illegible] Art Museum. [illegible] Video installation by the Oakland artist Lydia Lauda. Through March 13. 5000 MacArthur Blvd., Oakland. 510-430-2164.

[illegible] Museum of Children's Art. As Above, So [illegible]: Reflection in the Art and Poetry of [illegible] Collection With fifteen years' worth of work by children participating in the Environmental Poetry and Art Chapter. Through Jan. 30. Free. 538 9th St., Oakland. 510-465-8770, MOCHA.org.

[illegible] Art [illegible] and Place With work by [illegible] across the country [illegible]. Through March 11. 551 23rd St., Oakland. 510-[illegible], [illegible].

[illegible] City Hall. [illegible] Art made from found and recycled materials and created by [illegible]. Through Jan. 31. [illegible].

[illegible]

Oakland Public Library, [illegible] Branch. [illegible] Documentary photography by Nancy [illegible]. Through Jan. 31. 5205 College Ave., Oakland. 510-597-5017, [illegible].

Pictogram Gallery. Best of 2010: A Year in Photographs Through Feb. 3. 1300 65th St., Emeryville.

[illegible] Gallery. [illegible] A new installation by Casey Logan and [illegible]. Through Jan. 30. Free. 5823 Telegraph Ave., Oakland, [illegible].

[illegible] Gallery. [illegible] in Wonderland Work by KC Angel and [illegible]. Through Feb. 1. 1720 University Ave., Berkeley. 510-[illegible].

[illegible] Art. [illegible] Contemporary landscapes and [illegible] by [illegible] McCrady. With an opening reception Sat., Jan. 29, 4 p.m.-6 p.m. Through Feb. 5. 1318 Tenth Street, Berkeley.

[illegible] ...there's more after we're finished... Work by Morgan [illegible], [illegible], and Mike [illegible]. Through Feb. 6. 2651 San Pablo Ave., Oakland. [illegible].

[illegible] Contemporary Art and Design Gallery. [illegible] Through Jan. 29. 4270 Telegraph Ave., Oakland.

[illegible] Waxed & Winged: A Cabinet of Curiosities Work by Joy Broom. Through Feb. 19. 385 26th St., Oakland.

[illegible] Studios + Gallery. [illegible] Work by Kathy [illegible], Alexis Markevich, and Ana [illegible]. Through Feb. 27. 500 2nd St., Oakland. 510-[illegible], [illegible]Gallery.com.

Traywick Gallery. New Work by Amy

[illegible] Paintings. Through March 5. 895 Colusa Ave., Berkeley. 510-527-1214, Traywick.com.

We Artspace. [illegible] Collaboration, interdisciplinary work by Ruth Hodgins and [illegible]. Through Feb. 12. 2-5 p.m. 788 49th St., Oakland. WeArtSpace.com.

[illegible] Gallery. 2011 First Year MFA Exhibition Work by Kari Marboe, Frank [illegible], Rodrigo [illegible], [illegible], [illegible], and [illegible]. Jan. 26-Feb. 12. 150 [illegible] Hall, Berkeley. 510-642-2582.

MUSEUMS

Berkeley Art Museum. [illegible] Paintings by Hans Hofmann. Through June 30. Free-$10. **[illegible]** A retrospective of the mid-century [illegible] work. Jan. 26-April 10. Free-$10. **[illegible] of the Past: [illegible]** Chinese paintings from the 13th through 17th centuries. Through June 26. Free-$10. **[illegible]** Retrospective of the modern realist painter [illegible]. Through Feb. 10. Free-$10. **[illegible]** Contemporary work [illegible] sculpture and furniture [illegible]. Through Nov. 30. **[illegible]** An ironic [illegible] of corporate [illegible], with work by Jeff [illegible]. Through Nov. 30. **[illegible]** Work by Emily Roysdon. Through March 6. **[illegible] Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000** Including posters, movie stills, and various other artifacts from the Bay Area's rich history of alternative filmmaking. Through March 6. Free-$10. 2626 Bancroft Way, Berkeley. 510-642-0808, bampfa.berkeley.edu.

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THEATER & DANCE

COMEDY

[illegible]: La Trilogía [illegible] Series of three short comedy [illegible] performed back-to-back over three nights, [illegible] and performed by Berkeley [illegible] *La Trilogía* [illegible], Saturday: *La San Gil* [illegible] and Sunday: *La Crónica*. Fri., Jan. 28, 8 p.m.; Sat., Jan. 29, 8 p.m.; Sun., Jan. 30, 7 p.m., $15 in advance, $20 at the door, $35 for three-show [illegible]. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

[illegible] [illegible] Ted [illegible], Joe [illegible], [illegible], [illegible], and [illegible]. Fri., Jan. 28, 8-8:30 p.m., $10 general admission; $8 with military or student ID. Mad Monk's Jam House, One Broadway, Oakland. 510-444-7171. [illegible].com.

Be Funny With [illegible]. Hosted by Christopher [illegible] and featuring [illegible]. Tuesdays, 7 p.m. free. The New Parish, 579 18th St. [illegible] TheNewParish.com.

[illegible] Sat., Jan. 29, 8:15 p.m., $15-25 sliding scale, [illegible]. The Marsh [illegible] at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-641-4945. TheMarsh.org.

[illegible] [illegible] comedy featuring [illegible], and Cole Johnson. Starting Jan. 27. Thursdays-Saturdays, 8 p.m. Continues through Feb. 5. 510-525 [illegible] reserved. [illegible] St. [illegible].

[illegible] Funny Mondays Weekly comedy and [illegible] showcase, featuring a rotating cast of comedians and hosted by local comedian [illegible]. Mondays, 8 p.m., $10. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-641-4945. TheMarsh.org.

[illegible] [illegible] Sat., Jan. 29, 8 p.m., $25 in advance, $30 at the door. Englander Sports Pub, 101 Parrott St., San Leandro. 510-357-3571. EnglanderPub.com.

Saturday Night Comedy with [illegible] [illegible], Marie [illegible], and comedy [illegible]. Featuring a rotating lineup of other performers. Saturdays, 8 p.m., $15-35 sliding scale; $50 reserved seating. The Marsh [illegible] at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

[illegible] and Friends Thu., Jan. 27, 7:30 p.m.; Fri., Jan. 28, 7:30 & 9:30 p.m.; Sat., Jan. 29, 7 & 9:30 p.m.; Sun., Jan. 30, 7 p.m., $20-$25 plus two-item minimum. Tommy T's Comedy Steakhouse, 5104 Hopyard Rd., Pleasanton. 925-227-1800. TommyTs.com.

[illegible] With Joe [illegible], [illegible], Alfred McLaughlin, and Anthony Hill. Thu., Jan. 27, 8 p.m. $10 general; $8 with a student or military ID. Mad Monk's Jam House, One Broadway, Oakland. 510-444-7171. [illegible].com.

DANCE-PERFORMANCE

Operetta: Al Afro Al [illegible] Performed by the [illegible] Dance Company Ensemble. Sun., Feb. 1, 7:30-9:30 p.m., $20. International House, 2299 Piedmont Ave., Berkeley. 510-642-9490.

THEATER & PERFORMING ARTS

Boeing-Boeing Production of the Tony Award-winning romantic comedy. Written by Marc Camoletti, adapted by Beverly Cross, and directed by Michael Butler. Starting Jan. 27. Thursdays-Saturdays, 8 p.m., Sundays, 2:30 p.m., Wednesdays, 7:30 p.m. Continues through Feb. 27. $36-$46. Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek. 925-295-1400. LesherArtsCenter.org.

[illegible] Original musical about a group of kids auditioning for a [illegible] performing arts school. [illegible] by Phil Gorman and [illegible]; directed [illegible]; and presented by students in the Conservatory's YouthStage program. Sat., Jan. 29, 2 & 7 p.m., Sun., Jan. 30, 12 & 5 p.m., $20 general, $15 [illegible]. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley. 510-845-8542. JuliaMorgan.org.

[illegible] Comedy inspired by the 2007 collapse of the Mississippi River Bridge in Minneapolis. Written by Allison Moore; directed by Jessica Heidt; and starring [illegible], Gabriel Marin, Carrie Paff, and Amy [illegible]. Starting Jan. 28. [illegible] Feb. 1 [illegible] 11, 7 p.m.; Feb. 5 [illegible] 2 & 7 p.m., Sat., Feb. 19, 2 p.m. Continues through March 13. $10-$55. Aurora Theatre, 2081 Addison St., Berkeley. 510-843-4822. AuroraTheatre.org.

Driving Miss Daisy Drama by Alfred Uhry, directed by [illegible], and featuring J. Peter Callender, Ann Kendrick, and [illegible]. Thursdays-Saturdays, 8 p.m. Through Feb. 13, 2 p.m. Continues through Feb. 13. $10-$30. [illegible] Ensemble Theatre, 1345 [illegible] St., [illegible]. 925-687-5110.

Heartbreak House Production of the comedy by George Bernard Shaw. [illegible] and featuring [illegible], Taylor [illegible], and [illegible]. Fridays, Saturdays, 8 p.m.; Sun., Feb. 13, 2 p.m.; Thu., Feb. 17, 8 p.m. Continues through Feb. 19. $15 general; $12 students and seniors. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-841-5580.

The Mystery Plays Two intertwined mystery one-acts, written by [illegible] and directed by [illegible]. Starring Bill Chessman, George Bean, and [illegible]. Fridays, Saturdays, 8 p.m., Sun., Jan. 30, 2 p.m.; Sun., Feb. 6, 2 p.m.; Sun., Feb. 20, 2 p.m. Continues through Feb. 26. $20. [illegible] Playhouse, 325 Park Pl., Richmond. 510-232-4031. [illegible].org.

Of the Earth World premiere of the drama inspired by The Odyssey. Written and [illegible] by Jon [illegible] with original music by [illegible]. Thursdays-Saturdays, 8 p.m., Sundays, 5 p.m., Wednesdays, 7 p.m. Continues through Jan. 30. $17-$30. Ashby Stage, 1901 Ashby Ave., Berkeley. 510-841-6500. [illegible]Players.org.

Staged Reading: *The Knight of the Burning Pestle* Written by by Francis Beaumont, a Shakespeare contemporary, and directed by Matthew Surrence. Tue., Feb. 1, 8 p.m., pay what you can. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-841-5580. ■

PICKS

Joe Goode Performance Group

M[illegible] idea, [illegible] Bessie Awards [illegible] Guggenheim Fellowship haven't distracted choreographer and Cal dance professor **Joe Goode** from his true work: creating collisions and collages of contemporary dance, imagery, space, and spoken word. This weekend, the finale of the Goode-curated GUSH series at **Brava Theater Center** (2781 24th St., San Francisco) presents his eponymous company in a sampling of repertory favorites and new pieces. The mixed bill includes *Wonderboy* and Goode's signature *29 Effeminate Gestures*, a challenge to masculine stereotypes set to music by **Erik Ian Walker**, plus a sneak preview of *The Rambler*, scheduled to premiere in full this June. Described as a reimagining of the timeless journey myth, *Rambler* brings together Clint Eastwood and *Siddhartha* and was created in collaboration with puppeteer **Basil Twist** — talk about a milestone. 8 p.m., $15-$45. 415-641-7657 or Brava.org. — *Claudia Bauer*

Joe Goode
Performance Group

The Last Cargo Cult

In recent [illegible] monologist **Mike Daisey** has enjoyed a ubiquitous presence in the blogosphere — partly because he's a hot new member of one-man-shows, but mostly because his latest is a trenchant critique of ailing Apple CEO Steve Jobs. It opened this week at Berkeley Rep in conjunction with ***The Last Cargo Cult***, Daisey's new fugue about witnessing the John Frum Day celebration in Tanna. He uses John Frum — a religious practice that spawned the Tannese "cargo cult" of the play's title — as a point of departure for challenging Western materialism. The idea behind John Frum is to *disavow* consumer culture and return to a more ascetic lifestyle (called *kastom*), which, Daisey argues, might be salutary for Americans, too. Daisey had the brilliant idea of re-creating the ceremony by handing out money as patrons walk in the door. His story, delivered extemporaneously and in a characteristically pungent tone, is riveting. Better yet is the set design by Seth Reiser, who frames Daisey with a mountain of cardboard packages advertising everything from Zappos to MacPro. Through February 27 at **Berkeley Repertory Theatre** (2025 Addison St., Berkeley). $17-$71. BerkeleyRep.org. — *Rachel Swan*

THEATER REVIEW

MEN OF MYSTERY

Masquers Playhouse and Mike Daisey explore themes of culpability and redemption

By Rachel Swan

John Hull sets the tone in *The Mystery Plays.*

John Hull, the alleged "Mister Mystery" of Masquers' latest production, would normally be too stiff and soft-spoken to play the part of famed auteur **Alfred Hitchcock** or television icon **Rod Serling**. But with the aid of a little conga-driven theme music and a gloomy opening monologue, he sets the tone for *The Mystery Plays*, an homage to Fifties-era radio dramas and sci-fi television series. Conceived as a pair of one-acts that loosely fit together, *The Mystery Plays* are purposefully, sometimes comically quaint. Yet they're fattened with political themes, and the script is strong enough to pass muster.

"Strong" might even be an understatement. Playwright **Roberto Aguirre-Sacasa**, better known for his work on comic books like *Nightcrawler*, is a writer of robust, intensely detailed prose. Characters often recite large chunks of narration — including what appear to be stage directions. "A door blows open and snappy cold air blows in," says the character Joe Manning (**George Doerr**), a horror filmmaker who encounters trouble after flirting with a urologist (**Ken Sollazzo**) on the train back to his hometown of Newport News. Throughout the play, Manning articulates his inner monologue to the point that it starts to seem like a reader's theater.

Director **Patricia Inabnet** clearly had a skeletal template in mind when she conceived her version of Aguirre-Sacasa's script. She uses subtle hints to signify big shifts in space and time.

And yet, the whole setup is chilling and visceral. Both plays, *The Filmmaker's Mystery* and *Ghost Children*, take place in predictable places — either on a train, or in a town of southern Oregon where even the newer urban development seems two iterations behind. (One character marvels at the sudden encroachment of big box retailers and chain video stores.) Both involve homicidal men who have a tricky way of rationalizing their actions. And both take place during Christmas, presumably the only time that professional adults leave the modern world and return to the creepy small towns of their upbringing.

In many ways, *The Mystery Plays* seem anachronistic. The male actors wear pancake face makeup. Certain roles, like Manning's old, emasculating mother or equally emasculating Hollywood agent (both played by **Jeanette Sarmiento**) rely on old, retrograde stereotypes. The set design and props (created by **Rob Bradshaw** and **Lara Dudnick-Bradshaw**, respectively) are primitive: a set of painted boxes represent a train; shadows slatted across the stage floor form the bars of a jail cell; stagehands wheel out a television when Joe Manning wants to watch CNN. In some ways, though, such rudimentary set pieces only underscore the power of Aguirre-Sacasa's writing. The first play ultimately devolves into horror-film camp, but the second is a more well-rounded attempt to psychologize a killer and explore his motivations. **Marti Hoskins** creates a memorable, if slightly understated, portrait of the killer's sister, as she grapples with her own role in the catastrophe.

Themes of culpability and redemption also dominate **Mike Daisey**'s new production *The Agony and the Ecstasy of Steve Jobs*, which opened at **Berkeley Repertory Theatre** this week. In this case, though, Daisey quickly veers from the personal to the societal. It's a strange time to excoriate the co-founder and former CEO of Apple, since Jobs just announced another medical leave of absence. To borrow a famous Daisey line, the timing is a bit awk-ward. Yet he decided the show must go on.

Sitting in front of a lit grid that resembles a *Tetris* screen — but is later revealed to be a simple metal scaffold made of material that looks like industrial rebar — Daisey describes Jobs as a megalomaniac, a tortured genius, an imperialist of geeks, "not so much a micro-manager as a nano-manager," a purveyor of "Steve Jobs' laser death vision," and a Willy Wonka of gadgetry. Actually, he didn't use the term "Willy Wonka" on opening night, but it's appeared in his blog posts. He also catalogs the whole list of atrocities that Jobs has created for factory workers in southern China who have been known to commit suicide on the job.

Certainly it's no panegyric. But Daisey manages to reveal how we're all implicated in the Empire of Apple. Describing the industrial design of each Macintosh device with the same adjectives we'd apply to a sexual fetish, he shows how Jobs has turned technology into an obsession and a catechism. Just as *Lost Cargo Cult* recreated a Tannese ritual, this play turns the entire theater into the inside of a computer. In the end, Daisey urges us not just to game the system, but to jailbreak it. ●

Rachel.Swan@EastBayExpress.com

Show Details

The Mystery Plays run through February 20 at Masquers Playhouse (105 Park Place, Pt. Richmond). $20. Masquers.org.

The Agony and the Ecstasy of Steve Jobs runs through February 27 at Berkeley Repertory Theatre (2025 Addison St., Berkeley). $17-$73. BerkeleyRep.org.

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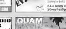

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Chewing the Fat About Food

Gourmet Ghetto icons reunite to reminisce with Victoria Wise

One summer night in 1971, **Victoria Wise** cooked the first-ever meal — duck with olives — at a nascent Berkeley restaurant called Chez Panisse. It happened "serendipitously," she said, but she'd been in love with food all her life.

"Both of my parents were avid for food and family," Wise said. "My father, who was Armenian, is the one who brought the deeply grounded food culture. We always had a small vegetable garden. He grew tomatoes; my mother grew the parsley. Shish kebab was a big deal in our family. … He always prepared the leg of lamb himself," later using the bone for stew.

Victoria Wise

"In graduate school, I was much happier cooking for a dinner party than writing essays for my philosophy classes," said Wise, who after a stint as Chez Panisse's first chef opened her own charcuterie, Pig-by-the-Tail, across the street in 1973.

Those early Gourmet Ghetto years were "such a jam-packed, life-full time. Every day was a challenge and a treat because I loved my work." She also loved the "like-minded intellectual artisans that made up the spirit of the neighborhood, from those of us who had storefronts to those who came to shop for food and dine, and discuss film and their family matters."

Some of those folks will reunite on Sunday, January 30, at **Books Inc.** (1760 Fourth St., Berkeley), where a panel of legendary Gourmet Ghetto chefs includes Wise along with award-winning restaurateur **Joyce Goldstein**, sausage superman **Bruce Aidells**, chocolate queen **Alice Medrich**, and garlic guru **John L. Harris**. All of them are authors and will sign their books; Wise's thirteen volumes include *The Armenian Table* and *Bay Bold Food*.

"*American Charcuterie* is definitely one of my favorites," she said. "I was pregnant with my son Jenan and writing my first cookbook. It was an intense, passionate, and glorious time as my baby grew and my new career in writing grew in tandem."

At the Books Inc. event, vegan entrepreneur **Barry Schenker** will serve samples of his nut-based gelato, Genuto. This Berkeley-born product is another example of what Wise describes as "the organic, fresh, seasonal, make-it-at-home, pay-attention-to-the-earth, pay-attention-to-what-you-are-eating, shop-at-the-farmers-market-or-buy-organic-foods-at-Safeway consciousness." Now ubiquitous, it's a consciousness with Gourmet Ghetto roots.

Other neighborhoods elsewhere "have a lively spirit of food culture. But they are by and large ethnically based," Wise explained. "What's different about the Gourmet Ghetto is that it was created by a diverse group of radical, cultured, educated, world-traveled individuals who came streaming out of [UC Berkeley] at the beginning of the Seventies, looking to turn away from the politics of the Sixties and create a more pleasant, life-affirming way of being in the world, with the community and sharing that food brings to the table as a guiding light."

— *Anneli Rufus*

LECTURES

Abby Wasserman: "Mary Tuthill Lindheim: Art & Inspiration" Wasserman presents slides from and discusses the work of late local sculptor and ceramicist Mary Tuthill Lindheim, on whom she recently co-edited a book. Fri., Jan. 28, 7 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222, MrsDalloways.com.

Fred Korematsu Day Celebration Day of honors recognizing the late anti-internment activist, featuring keynote speaker [illegible], spoken word artist Bao Phi, and tributes from Karen Korematsu and California Assembly Members Warren Furutani and Mary Hayashi. Sun., Jan. 30, 2-5 p.m. free. Wheeler Auditorium, UC Berkeley, Berkeley. 510-642-4200.

[illegible]: "The Shaping of Western Culture: The Bible and the Greek Spirit" Conducted in Mandarin. Sat., Jan. 29, 1:30-4:30 p.m. free. Fremont Main Library, 2400 Stevenson Blvd., Fremont. 510-745-1401.

Geoffrey Harpham: "How America Invented the Humanities" President and Director of the National Humanities Center discusses the modern invention of the humanities as a discipline. Mon., Jan. 31, 5 p.m. Geballe Room, 220 Stephens Hall, Berkeley.

Karen Abbott Presenting her fictionalized history, *American Rose: A Nation Laid Bare: The Life and Times of Gypsy Rose Lee*. Mon., Jan. 31, 7 p.m. Books Inc., Berkeley. 1760 Fourth St., Berkeley.

Ken Denmead: "Geek Dad: Awesomely Geeky Projects and Activities for Dads and Kids to Share" The father of two and editor of the GeekDad blog on Wired.com shares his book of kid-parent science project ideas. Thu., Jan. 27, 7:30 p.m. free. Books Inc., 1344 Park St., Alameda. 510-522-2226, BooksInc.net.

Last Friday Ladies' Lunch: Rue Mapp Featuring a catered lunch from The Bread Workshop and a talk by Rue Mapp, founder of Outdoor Afro. Fri., Jan. 28, 12-1:30 p.m. $45. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227, HillsideClub.org.

"Last November's Election: What Happened? What Will It Mean for Progressives?" With [illegible] of California Alliance for Retired Americans. Wed., Jan. 26, 1:30 p.m. free. North Berkeley Senior Center, 1901 Hearst Ave., Berkeley. 510-981-5190.

Learn How to Facilitate Your Own Climate Change Action Group Training will prepare participants to launch a low-carbon action group with 5-10 members. Wed., Jan. 26, 6:30-8 p.m. free to participate; $10 for the Low Carbon Diet workbook. Ecology Center, 2530 San Pablo Ave., Berkeley. 510-548-2220, EcologyCenter.org.

Panel Discussion: "Marijuana Reform: Next Steps for California" Prop 19 post-mortem featuring leaders from the legalization movement, medical cannabis providers, patients, and more. Sat., Jan. 29, 9:30 a.m.-5:30 p.m. free. David Brower Center, 2150 Allston Way, Berkeley.

Panel Discussion: "Legends of the Gourmet Ghetto" Featuring L. John Harris, author of the recently released *Foodoodles: From the Museum of Culinary History*, along with Joyce Goldstein, Victoria Wise, Bruce Aidells, and Alice Medrich, each discussing their cookbooks, new and old. Sun., Jan. 30, 5 p.m. Books Inc., Berkeley. 1760 Fourth St., Berkeley.

LITERARY EVENTS

Alexandra Teague, Keith Kidd, and Tiffany Higgins Reading from their respective poetry collections. Thu., Jan. 27, 7:30 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222, MrsDalloways.com.

Bilingual Storytime for Children Saturdays, 11:30 a.m. free. Hayward Public Library, 835 C St., Hayward. 510-293-8685, Library.Hayward-ca.gov.

David Lance Goines Presenting his art book, *The Poster Art of David Lance Goines: A 40-Year Retrospective*. Wed., Jan. 26, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087, MoesBooks.com.

Ken Denmead Signing and discussing his book, *Geek Dad: Awesomely Geeky Proj*

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PICKS

Judy Grahn, Anne Carol Mitchell and Katherine Hastings

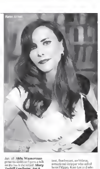
Discharged from the Air Force in the 1960s for being openly gay, **Judy Grahn** is one of America's foremost lesbian poets. Her many books include *The Common Woman Poems* and American Book Award-winner *Queen of Wands*. At **Moe's Books** (2476 Telegraph Ave., Berkeley) on Thursday, Jan. 27 she reads along with singer-songwriter **Anne Carol Mitchell** and fellow poet **Katherine Hastings**, author of *Updraft*. 7:30 p.m., free. MoesBooks.com — *Anneli Rufus*

California Northern Release Party

Offering interviews, poetry, fiction, photography, and in-depth, long-form journalism centered on Northern California's people, places, history, and virtual soul, ***California Northern*** magazine brings a *New Yorker* sensibility to a geographically and culturally disparate, amorphous region whose identity is elusive. A **release party** hails its second issue at **Diesel** (5433 College Ave., Oakland) on Thursday, Jan. 27. 7 p.m., free. DieselBookstore.com — *A.R.*

Abby Wasserman

Painter, mosaicist, sculptor and ceramicist Mary Tuthill Lindheim, who died in 2004 at age 92, strove to shatter the art world's pretentious distinction between "art" and "craft." At **Mrs. Dalloway's** (2904 College Ave., Berkeley) on Friday, Jan. 28, **Abby Wasserman** presents slides and gives a talk on the book she edited, ***Mary Tuthill Lindheim: Art & Inspiration***, which includes essays by Wasserman and others. 7 p.m., free. MrsDalloways.com — *A.R.*



Karen Abbott

In the depths of America's Great Depression, a new kind of star arose: the unrepentant, flamboyant, ambitious, sensational stripper who called herself Gypsy Rose Lee and who revolutionized the world of burlesque. At **Books Inc.** (1760 Fourth St., Berkeley) on Monday, Jan. 31, bestselling author **Karen Abbott** discusses her new biography ***American Rose: A Nation Laid Bare: The Life and Times of Gypsy Rose Lee.*** 7 p.m., free. BooksInc.net — *A.R.*

ents and Activities for Teens and Kids to Share. Thu., Jan. 27, 7:30-9 p.m. Books Inc., 1344 Park St., Alameda, 510-522-7777. BooksInc.net.

Mystery Reading Works Social discussion of mystery novels, facilitated by bestselling author Camille Minichino. First Tuesday of every month, 1:30-3 p.m. Castro Valley Library, 3600 Norbridge Ave., Castro Valley, 510-670-6280.

Poetry Event: [illegible] Presenting performance and poetry from Aegean, her debut poetry and music CD. Sun., Jan. 30, 3 p.m. Diesel, 5433 College Ave., Oakland, 510-653-9965. DieselBookstore.com

Poetry Event: Judy Grahn, Katherine Hastings, and Anne Carol Mitchell Music and poetry. Thu., Jan. 27, 7:30 p.m., free. Moe's Books, 2476 Telegraph Ave., Berkeley, 510-849-2087. MoesBooks.com

Rachel Kramer Bussel The erotica writer shares some of her stories and gives [illegible] tips, along with local writer [illegible]. Refreshments will be served. Thu., Jan. 27, 6:30-8 p.m., free. Good Vibrations, 2504 San Pablo Ave., Berkeley, 510-841-8987. www.goodvibes.com

Release Party for Issue 2 of California Northern Magazine Readings and discussion with the editors of the magazine, including poet [illegible], Oakland writers [illegible], and local photographers. Thu., Jan. 27, 7 p.m. Diesel, 5433 College Ave., Oakland, 510-653-9965. DieselBookstore.com.

Sharing Works We Love Class members take turns discussing a book that inspired them. Led by Cyndi Clymer. Last Wednesday of every month, 12:30 p.m. $5 suggested donation. Unitarian Universalist Church, 1 Lawson Rd., Berkeley, 510-525-0302. UUCB.org.

PUBLIC INTEREST

Free Book Exchange Give and get free books of all genres. Saturdays, Sundays, 9 a.m.-6 p.m., free. Book Exchange, 10520 San Pablo Ave., El Cerrito, 510-526-1841.

Presentation: "The New Federal Health Care Law" Mon., Jan. 31, 7-8:30 p.m., free. Berkeley Unitarian Universalist Fellowship, 1924 Cedar St., Berkeley, 510-841-4824. UUCB.org.

SPOKEN WORD

Oakland Poetry Slam and Open Mic Open mic and poetry competition. Hosted by [illegible], with DJ Mr. E. Fourth Thursday of every month, 8 p.m., $7. Club Oasis, 135 12th St., Oakland, 510-763-0404.

Open Mic Signups at 7:30 p.m., host and Third Tuesday of every month, 8 p.m., $3-$5 suggested donation. Caffe Strada Lounge, Lower Sproul Plaza, Berkeley, 510-883-1568.

Poetry Express A twice-monthly open mic with featured readers. Hosted by poetry ensemble [illegible]. First and Third Tuesday of every month, 7:30-9 p.m., free. World Ground Cafe, 3726 MacArthur Blvd., Oakland, 510-482-3033. WorldGroundCafe.com.

Beat Stories: "Out on a Limb" With readers by Mark Bowers, Kathy Haling, Richard Newhane, and others. Wed., Jan. 26, 7:30-9:15 p.m., $15 at the door, $10 in advance. 1515 Restaurant Lounge, 1515 North Main St., Walnut Creek, 925-939-4525.

The [illegible] Event Comedy variety show hosted by [illegible]. Last Wednesday of every month, 7:30-10 p.m., $7. Make-Out Room, 3225 22nd St., San Francisco, 415-647-2888. MakeOutRoom.com.

Thursday at Word Beat A weekly spoken-word and poetry gathering. Thursdays, 8 p.m., free. AngelFire.com/poetry/wordbeat. Mediterraneum Cafe, 2475 Telegraph Ave., Berkeley, 510-549-1128.

Works in Progress Linda Zoser hosts a women's open mic with featured poets. Sign up between 7 and 7:20 p.m. for 5-8 minutes of performing time. First Sunday of every month, 7:30-9:45 p.m. $5 admission includes light refreshments. 510-[illegible]. Women's Cultural Arts Club, 5856 Mountain Blvd., Oakland, 510-339-1832.

[illegible] Word Art Open-Mic Night Poets, storytellers, musicians, and all other writers are invited to share their work. Arrive early to sign up. Second and Fourth Friday of every month, 7:30 p.m., free. [illegible]WordArt.com. Zocalo Coffeehouse, 645 Bancroft Ave., San Leandro, 510-569-0102. ZocaloCoffeehouse.com. ●

BODY&SOUL

Learning to Trust With David Richo

Buddha and Jung inform his teachings.

How can we transform ourselves from sniveling cowards into fully realized spiritual beings?

"Stop and hold every feeling, cradling it and allowing it to have its full career in you," suggests Jungian therapist **David Richo**, who draws upon Buddhist precepts in his teachings and whose many books include *Wisdom's Way* and *The Sacred Heart of the World*. "Distractions and avoidances only alienate you from yourself."

David Richo

Richo, who will discuss his new book ***Daring to Trust: Opening Ourselves to Real Love and Intimacy*** at **Pegasus Books** (2349 Shattuck Ave., Berkeley) on Saturday, January 29, also offers further tips, such as telling people close to you how you actually feel about them, "no matter how embarrassing it may be."

"I took an interest in psychotherapy to try to solve my own problems," Richo said. "I now write as part of my spiritual practice. Whenever I see clients or work something out in my own life, I draw some type of realization from it and I make sure that I make note of it and include it in my writings."

Working out our psychological issues is just the first phase in a "heroic journey," he said. "The path begins by releasing ourselves from the burdens and obstacles in our psyche. ... Then we open ourselves to the light of higher consciousness. Our spiritual practice is here. Mystical union follows as a gift."

What follows "is sanctity. ... It is said that Jesus knew fully who he was only after the Resurrection. This is a metaphor for how we finally know our own divinity," a revelation born "of effort we achieve and grace we receive."

The ultimate grace, in Richo's view, is love. "Relationships have helped me know myself and learn how to be more loving," he said. And love "is the cause, the means, and the result of our human journey. ... Unconditional love is the most powerful builder of our immune system. It actually protects us physically as well as spiritually. Paradoxically, it also makes us vulnerable emotionally."

That's why it's hard to feel love without first feeling trust. "Only we bravehearts will want to board the ship called Trust," Richo writes in *Daring to Trust*. "Can we trust the ship not to sink? Can we trust our shipmates? ... Can we trust our fragile bodies to stay afloat in such a rowdy sea?"

The idea for this book emerged during a therapy session with a couple. The wife had been unfaithful, and the husband feared not only that he would never trust her again but also that, after a lifetime punctuated by betrayals, he would never trust anyone. Among the healing techniques Richo offers is the Buddhist loving kindness exercise, which entails sitting meditation style while stating aloud your desire that the person you don't fully trust will become happy, fulfilled, and "as loving as possible."

"We're always finding out how to love better and love more," he said. "I consider it the central purpose of my life." 5 p.m., free. PegasusBooks.com

— Anneli Rufus

HEALTH & WELLNESS

Adult Asthma Education An ongoing support group. Registration optional (call 510-204-1586 for info and location). Fourth Thursday of every month, 3-5:30 p.m. East Bay, various locations, Emeryville.

Cancer Transitions Six-week series focusing on the social, physical, and psychological aspects of the transition from cancer treatment to survivorship. For those two weeks to two years out of treatment. Space is limited; please register in advance by calling 925-933-0107. Mondays, 5:30-8 p.m. Mon., Feb. 28, 5:30-8 p.m. Continues through [illegible], free. Cancer Support Community, 3276 McNutt Ave., Walnut Creek. 925-933-0107.

Community Healing Night With workshops and stories by [illegible] healers and [illegible]. Refreshments provided. Fourth Wednesday of every month, 7-9 p.m., free. [illegible] Cultural Works, 2113 Blanding Ave., Alameda, 510-845-5000, [illegible].

Eight Lessons of Eating for Health and Vitality Eight-week course teaches the core concepts of whole food nutrition and culinary arts. Wednesdays, 6-9 p.m. Continues through Feb. 23. $485. Bauman College, 901 Grayson St., Berkeley. 510-540-7241. BaumanCollege.org.

Newly Diagnosed Breast Cancer Workshop With guest medical experts and group talk. Space is limited; call 925-933-0107 to register. Wednesdays, 11:30 a.m.-12:30 p.m. Continues through May 4. Free. Cancer Support Community, 3276 McNutt Ave., Walnut Creek. 925-933-0107.

PERSONAL GROWTH

Adoption Workshop Hear about the children in your community who need families, get an overview of the adoption process and find out how to begin, and meet an Adopt-a-Special-Kid family who has completed an adoption. First Tuesday of every month, 7-9 p.m. AASK-Adopt a Special Kid, 8201 Edgewater Dr. Ste. 103, Oakland. 510-553-1748 ext. 12. AASK.org.

David Richo: "Daring to Trust: Opening Ourselves to Real Love and Intimacy" The self-help author signs and discusses his latest book. Sat., Jan. 29, 5 p.m., free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley. 510-649-1320. PegasusBookstore.com.

Healing Strength Together: A Tool for Couples Workshop for couples affected by breast cancer focusing on problem-solving techniques. Reservations required. Sat., Jan. 29, 11 a.m.-5 p.m., free. Cancer Support Community, 3276 McNutt Ave., Walnut Creek. 925-933-0107.

Start the New Year with Meditation With Marshall Zaslove, a psychiatrist and longtime meditation practitioner. Thu., Jan. 27, 6 p.m., free. El Sobrante Library, 4191 Appian Way, El Sobrante, 510-374-3991, www.contra-costa.lib.ca.us/[illegible].

RELIGION & SPIRITUALITY

Angel and Spirit Guide Communication Learn how to communicate with angels and meet archangels. Sat., Jan. 29, 1-4 p.m. $30. Angel Light Space, 3847 Martin Luther King Jr. Way, Berkeley.

Shabbat Prayer Service Special "multisensory" service, open to newcomers and non-Jews as well as experienced practitioners. With an optional social hour afterward. Fri., Jan. 28, free. Temple Sinai, 2808 Summit St., Oakland. 510-451-3263. OaklandSinai.org.

Mindful Drumming, Drumming as Worship Exploration of the relationship between spirituality and rhythm, led by author and musician [illegible]. Last Friday of every month, 7:30-9 p.m., free. [illegible] Healing Connection, Inc., 3228 West St., Emeryville. 510-482-5[illegible]. [illegible].org.

Wild Goose Qigong Course Tuesdays, 4:30 p.m. Continues through March 15. $55. Energy Matters, 4341 Piedmont Ave., Oakland.

YOGA & BODYWORK

Introductory Yoga Course Sundays, 3 p.m. Continues through Feb. 6. $50 for four sessions. Castro Valley Yoga, 21064 Wilbeam Ave., Suite 4, Castro Valley.

Yoga for Emotional Well-Being With instructor Nina Zolotow. Sun., Jan. 30, 2-5 p.m. $35. Yoga in the Middle, 2023 Baker Dr. [illegible], Castro Valley. 510-537-2584. YogaintheMiddle.com.

Yoga for Large People With modified poses and specialized instruction specifically tailored to larger bodies. Thursdays, 6-7:15 p.m. $10. [illegible] Center, 1906 University Ave., Berkeley. 510-704-1330. [illegible]Center.org.

PICKS

Shabbat Services

Never attended **Jewish Shabbat** services? Attended long ago but haven't been back in a while? **At Temple Sinai** (2808 Summit St., Oakland) on Friday, Jan. 28, a service created by the temple's Men's Club is designed to welcome Jews, non-Jews, the observant, and the nonobservant. Featuring music and original poetry. It's a multisensory experience, followed by a social hour with food to share. 7:30 p.m., free. OaklandSinai.org *— Anneli Rufus*

Yoga for Emotional Well-Being

When times get tough, yoga soothes. At **Yoga in the Middle** (2023 Patio Dr., Castro Valley) on Sunday, Jan. 30, **"Yoga for Emotional Well-Being"** is a class on mindful yoga, which emphasizes being present and aware to attain a restorative kind of rest that can be even more healing than sleep. Its instructor is **Nina Zolotow**, coauthor of *Yoga: The Poetry of the Body* and *Moving Toward Balance*. 2 p.m. $35. YogaintheMiddle.com — *A.R.*

Nina Zolotow

Atonement Event

Making amends is part of the 12 Steps and it's the whole point of Yom Kippur. In the David Brower Center's **Hazel Wolf Gallery** (2150 Allston Way, Berkeley) on Wednesday, Feb. 2, a panel of spiritual leaders, psychologists, and doctors including Diane Hennacy Powell, Phil Cousineau, Rabbi Michael Lerner, and the Rev. Heng Sure present their new book ***Beyond Forgiveness: Reflections on Atonement***. 6 p.m., free. BeyondForgiveness.com — *A.R.*

Christian Spirituality Talk

No matter which faith you follow, spiritual journeys can expand beyond the confines of the house of prayer. At **Northbrae Community Church** (941 The Alameda, Berkeley) on Wednesday, Feb. 2, Graduate Theological Union instructor **Joseph Driskill gives a talk on Christian spirituality** focusing on purgation, illumination, and union, and introducing rich but lesser-known spiritual disciplines. 7:30 p.m., free. Northbrae.org — *A.R.*

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AQUARIUM AGE

GETTING BULLISH

For the week of January 26-February 1, 2011

By Ralfee Finn

The routines of daily life blast by in a fast forward flash this week, and before you can scratch one other chore off your to-do list, it's on to the next. Even when you have nothing to do, doing nothing feels like getting a lot done. I know what you're thinking: "We must be in an anti-retrograde something or other." And while that would be one way of describing this "how much can you pack into a day" stream, another, more accurate description would be "Welcome to Jupiter in Aries, where motion and movement are irrepressible and the desire to expand is irresistible."

Ah ... what would we do without Aries impulse or action? There's no need to answer that question today or even tomorrow. We have a little time (though not too much) to explore Jupiter's journey through Aries from a personal and collective perspective.

Jupiter's passage through Aries is quirky. It entered Aries on January 22 and stays there until June 4. It made its first foray into Aries in June 2010, when it formed an exact conjunction with Uranus on June 8 and remained there until September 8, when it retrograded back into Pisces. (No one needs to be reminded about just how wild last summer was — we are still dealing with the consequences and trying to make sense of the shifts.) But as Jupiter moves into Aries again, it leaves Uranus behind in Pisces until March 11, and the dissolution of that partnership translates into a smoother ride. Busy, yes, but not as likely to challenge nervous systems to the point of breakdown by overriding common sense.

Aries doesn't have the best astrological reputation, and is often criticized for its impatience and impulsivity. "Aries likes to start but fails to finish," common wisdom says. Maybe there is some truth to that astrological cliché. But I like to think of Aries as the impulse to move. It is the pure fire of ambition seeking to realize its will through action. When that urge for individuation combines with Jupiter, all sorts of accomplishments are possible. Be prepared for lots of people, including yourself, to be motivated to pursue new goals.

Among Jupiter's many characteristics, it signifies religion as well as law and justice. As that spiritual bent merges with the forthright perspective of Aries, you may find yourself exploring different belief systems. What's more, because Aries symbolizes the warrior archetype, Jupiter's journey is certain to inspire the inclination to take a stand for what you believe in. Interestingly, Aries, despite its tendency toward self-involvement, often has a clear and [illegible] passion for social justice. And when that fire combines with the generosity of Jupiter, taking a stand for others, especially those in need of advocates and protectors, is likely to become a frequent occurrence.

On an entirely different note, Saturn begins a retrograde phase on January 26 that lasts until June 12. This is a significant review, but it's not likely to stifle the rapid and invigorating pace of Jupiter's transit through Aries.

If you know your Ascendant and/or your Moon Sign, read that, too.

ARIES Now that Jupiter is stoking your personal fire, it's important to maintain an even keel in your relationships, personal as well as professional. Address your needs but also be considerate of the needs of others.

TAURUS Rather than brooding over what isn't working as well as it should, figure out how refining your role could improve the situation. This is not about taking the blame; it's about creating a positive response.

GEMINI It's a balancing act — and no, I don't have you confused with Libra — with the goal of figuring out how to create a more moderate approach toward partnerships, personal and professional.

CANCER Focus on what it is you would like to accomplish, and aim those aspirations high. Just be aware that most dreams require a team, so instead of thinking you have to do everything, invite others to share the journey.

LEO Yes, your plate is full, and that makes it even more necessary for you to create a precise plan of action. Contemplate not only what you want to accomplish, but also how you want the process to unfold.

VIRGO The only way you could miss their financial opportunities is by refusing to take care of the details. So put procrastination behind you and simply get to work.

LIBRA Be thoughtful and intentional with your decisions. You're near the threshold of a new relationship cycle, and every choice will contribute to how this next phase unfolds.

SCORPIO It's a communication issue that requires you to be clear and direct about what you want and need. If you are honest with yourself and others, your candor will be greatly appreciated.

SAGITTARIUS Before you decide on a course of action you might later regret, understand this: Money, while essential, is not a god, and treating it as a transcendent force only makes matters worse.

CAPRICORN Instead of rejecting or denying your disturbed internal state, allow it to teach you. Treat each disturbance as a symptom of an issue that needs attention, and you'll start a profound growth process.

AQUARIUS Even if people aren't listening as closely as you would like them to, you're going to say it anyway. Great. You don't really need an audience. All you need is a blank page and enough time to write your masterpiece.

PISCES Seize the creative moment: trust your imagination and translate those musings into the medium that best suits your talents. Not every idea will win a prize, but enough will be recognized to satisfy your need to succeed. ■

For More Info

Ralfee Finn specializes in Transformational Astrology. For readings, call 1-888-937-9264, write P.O. Box 343, New York, NY 10025, visit AquariumAge.com, or e-mail Ralfee@AquariumAge.com. Copyright © 2011 by Ralfee Finn.

The sweetness of the Winter Harvest Pizza pushed it toward dessert territory. Shay Dudley

THE PIZZA REVOLUTION MARCHES ON

New Berkeley restaurant Emilia's hybridizes New York, California and vegetarian approaches

By Matthew Stafford

Pizza has evolved and prospered in as many different directions over the course of its itinerant history that it's hard to know at this point just what to make of it. Is it the celebratory meal you gobble up when your Little League team wins the pennant? Is it the emergency nosh you order in when a bunch of friends show up at your apartment with a pair of six packs? Is it the dreamy delicacy that tastes better on the streets of Napoli than anywhere else in the world? Is it Chicago deep-dish or New York thin-crust or one of the top-drawer California style creations crafted at **Pizzaiolo**, **Boot and Shoe Service**, or **Emilia's**?

Take the pizza at **Addie's Pizza Pie**, which opened in mid September under the auspices of **Jennifer Millar** of **Sweet Adeline Bakeshop** and **Tom Schnetz** of **Doña Tomás** and **Flora**. This is thin crust New York-style pie, not wafer-thin like at Boot and Shoe Service, but with the West Coast sensibility that embraces butternut squash and broccolini as well as mozzarella, mushrooms and pepperoni. The squash, for instance, starred in a Winter Harvest pie that pushed the pizza concept almost into dessert territory, contrasting the sweet veggie with rich goat cheese and bits of smoky fried sage. (Two of us disliked it, one could take it or leave it, I loved it.) The Derby featured the broccolini along with crushed tomatoes, ricotta, and grated lemon peel, and achieved something unusual for a pizza: it was refreshing. The Southside seemed like a classically hearty sausage-tomato-black-olive pizza at first, but was draped with long fibers of spicy fennel that gave the pie a uniquely sweet and earthy bite. Our favorite was the Bianco, a cheesy, olive oily, soul-satisfying treat with plenty of sliced mushrooms and thyme-scented fontina melting together atop the house's crisp, light, puffy crust.

Of course no biped can persist on dough, mozz, swells, and fried sage alone, so Addie's offers several roughage-rich salads to accompany your pie. Their chopped salad was light and refreshing yet absolutely satisfying, accenting bite-size leaves of crisp romaine, smoky radicchio, crunchy celery and sweet, pungent fennel with chunks of pucky feta cheese, a handful of fried capers, and a tart, lemony vinaigrette. The citrus salad offered a nice combination of tastes and textures — Cara Cara oranges with goat cheese and black olives — but the leaves of Bibb lettuce were unwieldy and didn't absorb the flavors successfully. No quibbles about the warm spinach salad, though. More of a rich vegetarian side dish than a run-of-the-mill bowl of tossed greens, it featured lots of meaty sautéed mushrooms and crunchy bits of hazelnut along with a bushel of fresh, earthy, braised spinach dressed with a sherry shallot vinaigrette that imparted a marvelous depth of flavor to the whole. There are other sides as well: an antipasti platter of prosciutto, olives, pepperoncini, provolone, *crostini* and two kinds of salami, and a delicious trio of big, peppery, coarsely ground meatballs served piping hot with a piquant tomato sauce, a blanket of melted mozzarella, and a spear of crostini.

Addie's Pizza Pie

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Sample Menu

Spinach Salad	$6
Chopped Salad	$8
Mom's Meatballs	$7
Winter Harvest Pizza	$18/$25
Bianco Pizza	$17/$25
Frozen Custard	$3

The highlight of the dessert menu is frozen custard, an East Coast specialty seldom encountered hereabouts. To our untutored palettes it tasted a hell of a lot like ice cream, but in any case was light, lush, and smooth as silk, and the coconut varietal was pleasantly subtle in flavor. You can get it au naturel or in three kinds of float: traditionally with **Capt'n Eli's** Root Beer, more rambunctiously with **Old Rasputin** Russian Imperial Stout, or as *affogato* doused in strong (too strong?) espresso. There's also a seasonal fruit tart on the menu, in our case it was a heavy, bland pear thing with minimal fruit flavor overwhelmed by the marzipan in its overabundant crust. A better option was the chocolate pavé, a rich, dense, moist, and yummy flourless cake with lots of dark, earthy chocolaty flavor.

The wine list is, well, brief: **Bella Ragazza** pinot grigio ($5 per glass, $24 per bottle), **Kali Hart Talbott** chardonnay ($9/$36), **Borsao** grenache from Spain ($5/$24), **Monte Antico** sangiovese from Tuscany ($8/$32) and **La Marca** prosecco from Italy ($34 per bottle). The beer list is more substantial, with a dozen bottles including **North Coast Brewery**'s Blue Star Wheat, Maine's **Allagash White** and Berkeley's own **Trumer Pils**, plus six draught options ranging from **Murphy**'s Irish Stout to something called Mama's Little Yella Pils from **Oskar Blues Brewery**. Among the softer possibilities are housemade lemonade, cane sugar Mexican **Coca-Cola**, and unfiltered organic apple cider with lots of orchard-y flavor.

A pizza joint might not be the first place a vegetarian would look to for sustenance, but Addie's happens to be ideal for flesh-free dining. More than half of the pizzas are meatless: the Winter Harvest, the Bianco, and the Derby plus a tomato-mozzarella margherita and the Greek, crushed tomatoes with spinach, red and hot Calabrian peppers, and feta. And beyond the chopped, citrus, and spinach salads there's a garden salad of greens, cucumber, carrots, tomatoes, and buttermilk herb dressing.

The restaurant is housed in a landmark bank building designed in 1900 by John Galen Howard, the supervising architect of the University of California. It's a striking setting, with enormous Palladian arched windows and mottled terrazzo flooring, but the sturdy, high-ceilinged and thick-pillared Teddy Roosevelt-era ambience tends to overwhelm that fun sense of intimacy you want in a family pizza parlor. When live jazz is performed in one tiny corner of this huge expanse, the music tends to dissipate up into the echoing rafters among the clatter and conversation. There's an open kitchen, as well, but it's pretty lifeless; having a display chef or two tossing dough up into the air would do wonders for the atmosphere. We did like the dozen-seat wine bar and the big red booths with classic red-checked tablecloths, though, and once you settle in with your spinach salad and Trumer Pils and hot slice of pie, lesser considerations tend to fade into the background. ●

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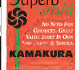
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RESTAURANTS & CAFES

This guide only lists restaurants recommended by Express food critics. You can find complete reviews for all of these restaurants at EastBayExpress.com. Our print listings rotate regularly as space allows. Our complete Dining Guide is available online, where it is searchable by neighborhood, cuisine, price, and more. Price codes assume diners will order a main course and beverage, plus appetizers and desserts, and tip adequately. $—up to $10 per person; $$—$10-$25; $$$—$25-$50; $$$$—more than $50.

ALAMEDA

Flavors of India 1337 Park St., Alameda, 510-522-[illegible] (Indian/Pakistani) [illegible]

Forbidden Island 1304 Lincoln Ave., Alameda, 510-749-0332 (Bars & Clubs/[illegible]/Hawaiian/Tapas/Small Plates) $$

[illegible]

ALBANY, KENSINGTON & BERKELEY SOLANO

[illegible]

ANTIOCH, PITTSBURG & BRENTWOOD

[illegible] 5411 Lone Tree Way, Brentwood, [illegible] (Barbecue/Hawaiian) $

BERKELEY-DOWNTOWN

Amanda's Feel Good Fresh Food 2122 Shattuck Ave., Berkeley, [illegible] (American/Vegetarian/Vegan) $

Andy and Cindy's Thai Kitchen Berkeley Saturday Farmers Market, Berkeley, [illegible] (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

[illegible]

Full Reviews Online
About 500 reviews searchable by food, region and price at EastBayExpress.com or m.EastBayExpress.com

[illegible]

Sustainable) $

Top Dog 2160 Center St., Berkeley, 510-849-[illegible] (American/Burgers/Sandwiches/Organic/Sustainable) $

Zatar 1981 Shattuck Ave., Berkeley, 510-841-[illegible] (California Cuisine/Greek/Turkish/Middle Eastern/Organic/Sustainable/Tapas/Small Plates) $$-$$$

BERKELEY-NORTH

[illegible]

BERKELEY-SOUTH

Andy and Cindy's Thai Kitchen Tuesday Berkeley Farmers Market, Berkeley, 510-548-3333 (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

[illegible]

BERKELEY-WEST & EMERYVILLE

[illegible]

RECENTLY REVIEWED

Enoteca Molinari
5474 College Ave., Oakland, 510-428-4078. This friendly, classy Rockridge wine bar serves up a selection of tasty Italian snacks along with the vino: creamy chickpea fries, three kinds of crostini, salumi and cheese, a hearty Tuscan white bean soup, polenta cakes with mushroom ragu. There are also four imaginative varieties of homemade pasta daily (get the rigatoni with mint and swordfish). Yummy panna cotta for dessert, cozy ambience; stellar all-Italian wine list. $$

Pizza Plaza
6211 Shattuck Ave., Oakland, 510-428-4433. With its bright lights, Shattuck Avenue-facing storefront, and jangly retro-rock radio, lolly meatless Pizza Plaza is not elegant. It's not even homey, but fun touches such as a vintage Thomas Brothers map of the greater East Bay lend this teensy space a funkiness that can't be faked. A longtime vegetarian himself, Sudanese owner Assim Ahmed devised a vegan and vegetarian menu that makes this polka-dotted hole in the wall a hotspot on the international meat-avoidant grapevine. Specialty pizzas make life easy; design-your-own custom pizzas feature such exotic options as ginger, sweet potatoes, kidney beans, and peas. Vegan desserts include doughnuts, cheesecake, and a fabulously rich chocolate cake. Ahmed delivers from Albany to Jack London Square, but he does all deliveries himself, so you might find yourself waiting a while. $$

Mount Everest Restaurant
2598 Telegraph Ave., Berkeley, 510-843-3951. Friendly neighborhood haunt serves a few Nepali specialties as well as several Indian standards, some of them delectable, others on the so-so side. Opt for the hot, juicy momos, the crunchy samosas, the smoky chicken shiwila, the richly spiced cauliflower-potato aloo gobi, and bhatura, a pillowy fried bread served with spicy garbanzos. The honey-drizzled naan makes a fine dessert. Brief beer and wine list, uninspiring high-ceilinged industrial storefront seating. $$

Sunny Side Cafe
2136 Oxford St., Berkeley, 510-845-9900. Heading the kitchen is energetically trained, self-described "Eco-Chef" Aaron French, who traveled the world studying fragile ecosystems before becoming a full-time chef at the original Sunny Side on Solano Avenue. The Berkeley restaurant opened in 2009 offering breakfast, brunch, and lunch with an eye to seasonality and sustainability. Among a wide range of sandwiches, egg dishes, and other daytime-dining classics, spotlights include crispy-outside bacon-free and many versions of eggs Benedict topped with house-made Hollandaise. French's signature dish is the Alameda: ham (or other savory ingredients) sandwiched between two French toast slices, topped with two eggs, Hollandaise, and a balsamic reduction. $$

Trader Vic's
9 Anchor Dr., Emeryville, 510-653-3400. After an extensive five-month renovation, the granddaddy of all tiki bars has adopted a more casual 21st-century attitude, with a larger lounge area, more booths and less starched napery, and a lighter, spicier menu. Some of the food is still deep-fried and heavily sauced, but classics like the Beer and Gruyere Cheese Rings and the oyster-spinach Bongo Bongo Soup continue to delight. Best of all, though, are the dazzling tropical cocktails served in a variety of bowls and flagons, especially the sweet, potent 1944 Mai Tai. $$$

Giovanni Restaurant
2420 Shattuck Ave., Berkeley, 510-843-6678. Serving classic Italian fare in the same comfortable, earth-toned, softly glowing space since 1961, Giovanni is one of the last still-standing Berkeley restaurants enlivening the childhood memories of local folks aged fifty-plus. The ravioli is still made in the exact same way by the exact same hands: cook-chef Juan Sanchez has been doing it for forty years. Original owner Giovanni Schipani sold the place in 1987, then bought it back in 2010. Pasta, pizza, sandwiches, and other favorites — the Italian standbys that are programmed into the sensory hard drive of most anyone who grew up in Europe or North America — are served in generous portions, with fabulous soft-centered, steaming-hot, herb-speckled, house-made focaccia on the side. If you know what's good for you, order the [illegible]. $$

Berkeley. 510-549-9746. (Bakery/California Cuisine/Organic/Sustainable) $

Brennan's Restaurant 720 University Ave., Berkeley. 510-841-0960. (American) $

Bucci's 6121 Hollis St., Emeryville. 510-547-4725. (California Cuisine/Italian/Organic/Sustainable) $$$

Cafe Aquarius 1298 65th St., Emeryville. 510-655-2182. (Breakfast/Brunch/American/Coffeehouses) $

Cafe Fanny 1603 San Pablo Ave., Berkeley. 510-524-5447. (Coffeehouses/California Cuisine/French/Italian/Organic/Sustainable) $$

Cafe M 1791 Fourth St., Berkeley. 510-528-4435. (American/Breakfast/Brunch) $$

Cafe Rouge 1782 Fourth St., Berkeley. 510-525-1440. (California Cuisine/French/Organic/Sustainable/Coffeehouses) $$-$$$

Casa Latina 1805 San Pablo Ave., Berkeley. 510-558-1112. (Bakery/Mexican) $

Doyle Street Cafe 5515 Doyle St., Emeryville. 510-547-1662. (Breakfast/Brunch/Burger) $

[illegible] 1122 University Ave., Berkeley. 510-841-6300. (Japanese/Sushi) $$

[illegible] 1401 University Ave., Berkeley. 510-841-5300. (Bakery/Vegetarian/Vegan) $$

Flavors Island Cafe 2054 San Pablo Ave., Berkeley. 510-704-4980. (Caribbean) $

Indus Village 1920 San Pablo Ave., Berkeley. 510-549-3909. (Indian/Pakistani/Kosher/Halal) $

Jimmy Bean's 1290 Sixth St., Berkeley. 510-528-3435. (Breakfast/Brunch/California Cuisine/Organic/Sustainable) $-$$

Juan's Place 941 Carleton St., Berkeley. 510-845-6904. (Mexican) $-$$

Lanesplitter Pizza and Pub 2033 San Pablo Ave., Berkeley. 510-845-1000 (Pizza/Art Galleries) $

Lois the Pie Queen 851 60th St., Emeryville. 510-658-5616. (American/Breakfast/Brunch/Southern/Soul Food) $-$$

[illegible] 1141 40th St., Emeryville. 510-[illegible] (Japanese/Sushi) $$

Rudy's Can't Fail Cafe 4081 Hollis St., Emeryville. 510-594-1221. (American/Diner) $$

[illegible] 3621 San Pablo Ave., Emeryville. 510-541-9738. (Southern/Soul Food) $$

Sea Breeze Market and Deli 598 University Ave., Berkeley. 510-486-8802. (Deli/Seafood) $

Trader Vic's 9 Anchor Dr., Emeryville. 510-653-3400. (Asian Fusion/American/Cocktails/Hawaiian/Seafood) $$$-$$$$

Zut! 1820 Fourth St., Berkeley. 510-644-0444. (Greek/Turkish/California Cuisine/French/Italian/Moroccan/Organic/Sustainable/Pizza/Spanish) $$$

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El Aguacate 80 Clayton Rd., Concord. 925-[illegible] (Central American/Salvadoran) $

[illegible] Barbecue 1900 Concord Ave., Pleasant Hill (925) 680-3335. (Barbecue/Hawaiian) $

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Taqueria El Brasero 115 Oak Grove, Concord. 925-685-6978. (Mexican) $

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[illegible] 10390 San Pablo Ave., El Cerrito. 510-525-8319. (Mexican) $

The Dead Fish 20050 San Pablo Ave., Crockett. 510-787-3323. (American/Seafood) $$$-$$$$

Hotel Mac 50 Washington Avenue, Richmond. 510-233-0576. (American) $$$

The Junket 235 El Cerrito Plaza, El Cerrito. 510-524-1822. (Deli/Gourmet/Markets/Coffeehouses) $

[illegible] 6015 Bresee Ave., El Cerrito. 510-232-0370. (Steak House) $$-$$$

Marghon's Homemade Delights 1272 Sycamore Ave., Suite F, Hercules. 510-245-1806. (Filipino) $

[illegible] 250 23rd St., Richmond. 510-234-1952. (Mexican/Peruvian) $-$$

[illegible] 644 Viewe Ave., Hercules. 510-799-8800. (Southeast Asian/Thai/Burmese) $$

Thai Fin Seafood Restaurant 10350 San Pablo Ave., El Cerrito. 510-526-8647 (Chinese Seafood) $-$$

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[illegible] 1773 Decoto Rd., Union City. 510-489-9188. (Chinese) $

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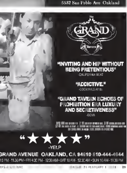

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R&C

Blvd., Fremont, 510-651-1512. (Bakery/Indian/Pakistani) $

Mission Grill 39158 Paseo Padre Pkwy, Fremont, 510-794-1708. (Chinese/Indian/Pakistani) $-$$

Massimo's 5200 Mowry Ave., Fremont, 510-792-2000. (California Cuisine/Italian) $$$

Ming's Mala Hot Pot Restaurant 39000 Mowry Ave., Newark 510-792-2888. (Chinese) $$

HAYWARD & SAN LEANDRO

[illegible] Cafe 1212 A St., Hayward, 510-582-2288. (French) $$$

Buffalo Bill's Brewery 1082 B St., Hayward, 510-886-9823. (American/Brewpub) $

Dino Ristorante 990 B St., Hayward, 510-241-9100. (Italian) $$

[illegible] 25654 Mission Blvd., Hayward, 510-538-4900. (Indian/Pakistani) $

[illegible] 25836 Hesperian Blvd., Hayward, 510-886-1133. (Chinese) $$

The Hayward Ranch 2296 Mission Blvd., Hayward, 510-581-5522. (American/Seafood/Steak House) $-$$

L&L Hawaiian Barbecue 27300 Hesperian Blvd., Hayward, 510-780-0888. (Barbecue/Hawaiian) $

La Piñata 2089 Mission St., San Leandro 510-352-8901. (Mexican) $$

La Piñata 964 Rose St., Hayward 510-582-9900. (Mexican) $$

[illegible] 10580 Hesperian Blvd., Hayward 510-670-0721. (Filipino/Southeast Asian) $-$$

Kim's Super Burger 18403 Hesperian Blvd., San Lorenzo 510-278-6238. (American/Diner) $

[illegible] 31851 Mission Blvd., Hayward 510-538-0505. (Korean) $$

[illegible] 1421 E. 14th St., San Leandro, 510-357-3348. (Japanese/Sushi) $-$$

LAMORINDA

Bo's Barbecue 3422 Mount Diablo Blvd., Lafayette 925-283-1133. (Barbecue/Organic/Sustainable) $-$$

[illegible] 21 Orinda Way, Orinda 925-254-2981. (American/Wine Bars) $-$$$

Pizza Antica 3600 Mount Diablo Blvd., Lafayette 925-299-0500. (California Cuisine/Organic/Sustainable/Pizza) $$-$$$

Artisan 3565 Mount Diablo Blvd., Lafayette, 925-299-5700. (California Cuisine/Italian/Organic/Sustainable) $$$

[illegible] Cafe 1017 School St., Moraga 925-376-5121. (American) $-$$

Ristorante Amoroma 350 Park St., Moraga, 925-377-7662. (Italian/Organic/Sustainable) $$$

[illegible] El Balazo 3589 Mt. Diablo Blvd., Lafayette, 925-284-8778. (Mexican) $

Vino 3538 Plaza Way, Lafayette 925-284-3320. (Italian/Spanish/Tapas/Small Plates) $$

OAKLAND DOWNTOWN & JACK LONDON SQ.

B 499 9th St., Oakland, 510-251-8770. (California Cuisine/Organic/Sustainable) $$

Binh Minh Quan 338 12th St., Oakland 510-893-8136. (Southeast Asian/Vietnamese) $-$$$

Brown Sugar Kitchen 2534 Mandela Parkway, Oakland, 510-839-7685. (American/Soul Food) $$

Caffe 817 817 Washington St., Oakland 510-271-7965. (Coffeehouses/California Cuisine/Organic/Sustainable) $-$$

Caffe Verbena 1111 Broadway, Lobby Level of KPMG Building, Oakland, 510-465-9300. (California Cuisine/Italian) $$-$$$

Kim Huong Kim 520 Webster St., Oakland 510-444-6800. (Southeast Asian/Vietnamese) $

[illegible] Bar-B-Que 1915 San Pablo Ave., Oakland 510-834-8338. (Barbecue/Southern/Soul Food) $-$$

Chef Lau's 301 8th St., Oakland 510-839-3288. (Chinese/Seafood) $

Chop Bar 247 Fourth St., Oakland, 510-834-2467. (Burgers/Sandwiches/Breakfast/Modern American) $$

Flora 1900 Telegraph Ave., Oakland, 510-286-0100. (California Cuisine) $$-$$$

La Furia Chalaca 310 Broadway, Oakland, 510-451-4206. (Peruvian/South American) $$

Golden Lotus Vegetarian Restaurant 1301 Franklin St., Oakland 510-893-0383. (Chinese/Southeast Asian/Thai/Burmese/Vegetarian/Vegan/Vietnamese) $

Huynh 360 15th St., Oakland, 510-832-5238. (Vietnamese) $$

[illegible] 1442 Franklin St., Oakland, 510-444-0400. (Filipino) $

Ozumo Oakland 2251 Broadway Ave., Oakland (Asian Fusion/Japanese/Sushi/Tapas/Small Plates) $$-$$$$

[illegible] 724 Webster St., Oakland, 510-835-8315. (Vietnamese) $

[illegible] 490 15th St., Oakland 510-444-3425. (American/Breakfast/Brunch/Diner/Vegetarian/Vegan) $

San Francisco Soup Company 1300 Clay St., Oakland 510-763-7687. (American/Burgers/Sandwiches/Organic/Sustainable) $

Shan Dong 328 10th St., Oakland, 510-839-2299. (Chinese) $-$$

Shanghai Restaurant 930 Webster St., Oakland, 510-465-6878. (Chinese) $-$$

[illegible] 344 8th St., Oakland, 510-835-1818. (Chinese) $

Top Dog 492 14th St., Suite 1, Oakland, 510-835-1000. (American/Burgers/Sandwiches/Organic/Sustainable) $

Uncle Willie's Bar-B-Que and Fish 614 14th St., Oakland, 510-465-9200. (Barbecue) $-$$

Yoshi's 510 Embarcadero West, Oakland 510-238-9200. (Japanese/Sushi/Bars & Clubs/Performance Venues) $$$

Yung Kee Restaurant 888 Webster St., Oakland, 510-839-2010. (Chinese) $

OAKLAND-EAST

Los Cocos 1445 Fruitvale Ave., Oakland, 510-536-3079. (Central American/Salvadorean) $

[illegible] 4406 International Blvd., Oakland 510-261-8896. (Mexican) $-$$

El Huarache Azteca 3842 International Blvd., Oakland 510-533-2395. (Mexican) $

Huong Que Cafe 1228 7th Ave., Oakland, 510-836-8488. (Southeast Asian/Vietnamese) $

La Estrellita Cafe 446 E. 12th St., Oakland, 510-465-1188. (Mexican/Sports Bars) $$

Mariscos La Costa 3603 International Blvd., Oakland 510-533-8586. (Mexican) $

[illegible] 801 International Blvd., Oakland 510-465-0538. (Southeast Asian/Vietnamese) $-$$

Nieves Cinco de Mayo 3340 #2 E. 12th St., Oakland 510-534-0899. (Dessert/Ice Cream) $

[illegible] 290 International Blvd., Oakland 510-839-8871. (Southeast Asian/Vietnamese) $

Tanjia 2315 Fruitvale Ave., Oakland, 510-532-8657. (African/Moroccan/Spanish) $$$

[illegible] 3416 International Blvd., Oakland 510-532-7105. (Mexican) $

OAKLAND PIEDMONT, GRAND LAKE & EAST

Andy and Cindy's Thai Kitchen Saturday Grand Lake Farmers Market, Oakland, (415) 410-6100. (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

Bay Wolf Cafe and Restaurant 3853 Piedmont Ave., Oakland 510-655-6004. (California Cuisine/Organic/Sustainable) $$$

[illegible] 4036 Park Blvd., Oakland, 510-208-1186. (Italian/Breakfast/Brunch/Organic/Sustainable/Wine Bar) $$$

Blackberry Bistro 4240 Park Blvd., Oakland, 510-336-1088. (Breakfast/Brunch/Southern/Soul Food) $-$$

Boot and Shoe Service 3308 Grand Ave., Oakland 510-763-2668. (Pizza/California Cuisine/Organic/Sustainable)

Camino 3917 Grand Ave., Oakland, 510-547-5035. (California Cuisine/Organic/Sustainable) $$$

[illegible] 531 Grand Ave., Oakland, 510-832-1666. (Japanese/Sushi) $$

Dopo 4293 Piedmont Ave., Oakland, 510-652-3676. (Italian/Organic/Sustainable) $$$

[illegible] of India 3112 Lake Shore Ave., Suite 2, Oakland 510-338-6850. (Indian/Pakistani)

[illegible] of India 3278 Lakeshore Ave., Oakland 510-268-8887. (Indian/Pakistani) $$

[illegible] 4808 Piedmont Ave., Oakland, 510-547-3444. (French) $$$

[illegible] Restaurant Sandwiches 2608 Antioch Ct., Oakland, 510-339-2721. (American) $

Holy Land 677 Rand Ave., Oakland, 510-272-0535. (Kosher/Halal/Middle Eastern) $

Lanesplitter Pizza to Go 536 Lake Park Ave., Oakland 510-899-6001. (Pizza) $

[illegible] 3404 Lakeshore Ave., Oakland 510-663-2500. (California Cuisine/Organic/Sustainable) $$-$$$

[illegible] Sushi 3200 Grand Ave., Oakland 510-465-8854. (Japanese/Sushi) $$

Spettro 3355 Lakeshore Ave., Oakland 510-451-1311. (California Cuisine/Pizza) $$

Z Cafe and Bar 1135 Broadway, Oakland, 510-663-2905. (American/Breakfast/Brunch/California Cuisine/Bars & Clubs) $$

Zatis 4027 Piedmont Ave., Oakland 510-658-3056. (California Cuisine/Italian/Greek/Turkish) $$$

OAKLAND ROCKRIDGE

Garibaldi's 5356 College Ave., Oakland, 510-595-4000. (California Cuisine/Tapas/Small Plates) $$$

[illegible] 5403 College Ave., Oakland, 510-658-4400. (Italian/Middle Eastern) $$$

Lake Anza Tilden Canyon and Grizzly Peak Roads, Berkeley, 888-327-2757. (Parks/Burgers/Sandwiches/Coffee/Sweets/Ice Cream) $

Marzano on College 5356 College Ave., Oakland 510-595-4058. (Italian) $$$

[illegible] 3210 College Ave., Berkeley, 510-655-6151. (Japanese/Sushi) $$-$$$

[illegible] 6078 Claremont Ave., Oakland, 510-595-6888. (Asian Fusion/Chinese Cuisine) $-$$

Oliveto 5655 College Ave., Oakland, 510-547-5356. (Italian/Organic/Sustainable) $$-$$$

[illegible] 5251 Shattuck Ave., Oakland, 510-420-5400. (Pizza/Vegetarian/Vegan) $$

Somerset 5912 College Ave., Oakland, 510-428-1628. (American/Breakfast/Brunch/California Cuisine) $$

Top Dog 5150 Broadway, Oakland, 510-601-1851. (American/Burgers/Sandwiches/Organic/Sustainable) $

Uzen 5415 College Ave., Oakland, 510-654-7753. (Japanese/Sushi) $$

Wood Tavern 6317 College Ave., Oakland 510-654-6607. (California Cuisine) $$-$$$

OAKLAND-TEMESCAL

Addis Ethiopian Restaurant 6100 Telegraph Ave., Oakland 510-653-3456. (African/Ethiopian/Eritrean) $$

Andy and Cindy's Thai Kitchen Sunday Temescal Farmers Market, Oakland (415) 410-6100. (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

Aunt Mary's Cafe 4640 Telegraph Ave., Oakland 510-601-9227. (American/Breakfast/Brunch/Southern/Soul Food) $-$$

Bakesale Betty 5098 Telegraph Ave., Oakland 510-985-1213. (Bakery/Coffeehouses) $-$$

Cafe Colucci 6427 Telegraph Ave., Oakland 510-601-7999. (African/Ethiopian/Eritrean/Organic/Sustainable) $-$$

[illegible] 4275 Telegraph Ave., Oakland 510-653-8927. (Korean) $$

Genova Delicatessen and Ravioli 5095 Telegraph Ave., Building A, Oakland 510-652-7401. (Deli/Italian) $

[illegible] 4380 Telegraph Ave., Oakland 510-594-0601. (Japanese/Sushi) $$

Koryo Wooden Charcoal Barbecue 4390 Telegraph Ave., Oakland 510-652-6007. (Korean) $$

La Calaca Loca 5198 Telegraph Ave., Oakland 510-601-2228. (Mexican) $

Lanesplitter Pizza and Pub 4799 Telegraph Ave., Oakland 510-653-5350. (Pizza/Art Galleries) $

Marc 49 4915 Telegraph Ave., Oakland 510-652-1101. (Tapas/Small Plates/Wine Bar) $-$$

S&S Seafood 4025 Telegraph Ave., Oakland 510-658-9584. (Seafood/Southern/Soul Food) $

[illegible] 5179 Telegraph Ave., Oakland 510-655-8300. (American/California Cuisine/Southern/Soul Food) $$$

Discovering Argentinean Reds

They're all the better for the pepper and plenty earthy

It seems all my friends and family either have recently been or are imminently headed to Argentina. No mystery there. It's an incredibly romantic place of rolling green hills, swooping polo players, stunningly beautiful people, and a bleached-blonde dictator whose rule improbably inspired a Broadway musical and a terrible movie by Madonna.

I was surprised to discover that Argentina is also the fifth-largest wine-producing nation in the world, which means it should have some good moderately priced wines. The first two we found were both Malbecs, a Bordeaux variety that is usually inky and opaque with moderate intensity. Malbecs are supposed to be fairly full-bodied, with hints of dark berries or plum and sometimes mocha.

First came the **Martin Fierro Malbec 2008** from Valle del Tulum, San Juan ($8), which I bought from **Vintage Berkeley**, a wine boutique in Berkeley's Elmwood neighborhood (2949 College Ave.). This is such a pleasant place to visit — a boutique atmosphere with flowers and champagne in bathtubs, wines you've never seen or heard of, and employees who are truly passionate about wine.

The bottle had a very elegant gold-and-black label, and the wine smelled and tasted of cherries and was very, very peppery. My first thought was that it tasted and smelled of Christmas, which must have been the hint of cinnamon. There was also something woodsy about it all, especially in the strong, bitter aftertaste. It was ultimately too much to simply sip on its own, and would go best with a tasty ribeye steak with a decent amount of fat.

The second wine up was a **Bodega Norton Malbec 2010** from Mendoza ($7.99), which I found at **Trader Joe's** in Rockridge (5727 College Ave., Oakland). It possessed a very strong smell that I couldn't quite put my finger on, and after some consideration we decided it was a mustiness like a gym locker. Hmm. Must be another form of earthiness coming through. There was also a hint of blackberries after a while, as well as other fruits, but it was never smooth. It had less complexity than the Martin Fierro and was likewise in need of a pairing with strong, tasty meats.

Finally we got to the **De Baco Cabernet Sauvignon 2008** from Mendoza ($4.99), which I bought from Uptown Oakland's **Grocery Outlet** (2900 Broadway). The Grocery Outlet has some amazing bargains if you know your wines or don't mind taking what they have that week. This wine was definitely not a full-bodied or complex Cab Sav, but was inoffensive and smooth enough to sip on its own.

Of the three, the Martin Fierro holds the most appeal. But all of the bottles need to be opened for at least an hour beforehand to deepen the fruit and ease out the earth — well, the gym socks anyway.

— Jody Brettkelly

jbrettkelly@gmail.com

FOOD & WINE

CULINARY & WINE

Albany Lions Club 42nd Market Crab Feed With dinner, hors d'oeuvres, and a no-host bar. Fri., Jan. 28, 5:30 p.m., $35. Albany Veteran's Memorial Building, 1325 Portland Ave., Albany.

[illegible] Locavore Wine Club: [illegible] [illegible] local wineries and taste their wines, along with [illegible]. Tuesdays, 7:30 p.m., $[illegible]. [illegible] Locavore Wine Club Studio, 2[illegible] Seventh St., Suite [illegible], Berkeley.

Flight Night Featuring winemaker [illegible] of Page Mill Winery, a family-owned [illegible] noted for producing varied quantities of high-quality wines. Call 925-456-7450 to make reservations. Last Wednesday of every month, 5-7 p.m., $12-[illegible]. Wente Vineyards Restaurant, 5050 Arroyo Rd., Livermore. 925-456-2450. WenteVineyards.com.

A Taste of [illegible] College: An Evening of Nutrition and Culinary Heritage [illegible] natural cooking techniques. [illegible] prepared by [illegible] and instructors. Also featuring a raffle, a tour, speakers, and a question-and-answer session with Executive [illegible]. Space is limited; please RSVP. Fri., Jan. 28, 6-9 p.m. free. [illegible] College, [illegible] Grayson St., Berkeley. 510-540-7041. [illegible]College.org.

FARMERS' MARKETS

[illegible] Farmers' Market Fresh locally grown fruits and vegetables, plus family [illegible]. For info, visit PCFMA.com. Sundays, 9:30 a.m.-1 p.m. free. [illegible] St. [illegible] Ave. [illegible] St., Alameda.

Bayfair [illegible] Farmers' Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 9 a.m.-1 p.m., free. Bayfair Center, 15555 E. 14th St., San Leandro. 510-357-[illegible]. [illegible]

Berkeley Market With organic produce, sustainable products, a food court, and performances by local bands. Saturdays, 10 a.m.-2 p.m., free. Berkeley Adult School, 1702 San Pablo Ave., Berkeley.

[illegible] Farmers' Market With [illegible] selling locally-grown [illegible] fruits, vegetables, and nuts. Tuesdays, 10 a.m.-2 p.m., free. Todos Santos, [illegible] Willow Pass Rd. and Grant St., Concord. 925-671-3464.

[illegible] Certified Farmers' Market With vendors selling fresh seasonal fruits and vegetables, bedding plants, fresh [illegible] and specialty food items. Saturdays, 8 a.m.-1 p.m., free. [illegible] St. at Prospect St., Danville.

Emeryville Farmers' Market With locally grown and produced fruit, vegetables, dairy products, flowers, wine, and more. Thursdays, 11:30 a.m.-5 p.m. Emeryville City Hall, 1333 Park Ave., Emeryville.

Farm Fresh Market Community Farmers [illegible] [illegible] stands in [illegible] neighborhoods. Wednesdays, 5-6:30 p.m. [illegible]. EcologyCenter.org. [illegible] Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5050. [illegible]

Grand Lake Farmers' Market Saturdays, 9 a.m.-2 p.m., free. Splash Pad Park, Grand Ave. and Lakepark, Oakland. 510-238-7275. [illegible]

Irvington Farmers' Market With vendors selling California-grown fruits and vegetables in season. Sundays, 9 a.m.-1 p.m., free. Bay St. at Fremont Blvd., Fremont.

Kaiser Permanente Fremont Farmers' Market With vendors selling fresh California-grown fruits and vegetables. Located in the courtyard outside the [illegible]. Thursdays, 10 a.m.-2 p.m., free. Kaiser Fremont, 39400 Paseo Padre Pkwy., Fremont.

Kaiser Permanente Hayward Farmers' Market With vendors selling locally-grown California produce at the [illegible] of the hospital. Wednesdays, 10 a.m.-2 p.m., free. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Martinez Farmers' Market With locally-grown seasonal fruits and vegetables. Thursdays, 10 a.m.-2 p.m., free. Kaiser Permanente [illegible] Medical Offices, 200 Muir Rd., Martinez.

Kaiser Permanente [illegible] Farmers' Market With vendors selling fresh organic fruits and vegetables. Fridays, 10 a.m.-2 p.m., free. [illegible] 3801 Howe St., Oakland.

Kaiser Permanente [illegible] City Farmers' Market With fresh fruits, nuts, greens, vegetables, and [illegible]. Tuesdays, 10 a.m.-2 p.m., free. [illegible] Market Center, Union City, 3553 Whipple Rd., Union City.

Kaiser Permanente Walnut Creek Farmers' Market With vendors selling seasonal produce on the cafeteria patio. Thursdays, 10 a.m.-2 p.m., free. Kaiser Walnut Creek, 1425 South Main St., Walnut Creek.

Kensington Farmers' Market With [illegible] nursery fresh flowers, an organic chocolatier, bee products, fresh wild fish, fruits and vegetables, nuts, butters, salads, [illegible], and seasonal surprises. Sundays, 9 a.m.-2 p.m., free. Kensington Circle, at the Colusa Circle, Kensington.

Laurel [illegible] Farmers' Market Sponsored and maintained by [illegible] Urban Community. With certified organic produce from J&P Organic Farm and [illegible] products, food trucks called the Purple Lawn Cafe. For more info or to find out how to become a vendor, please contact [illegible]. Saturdays, 10 a.m.-2 p.m. Laurel District Farmers' Market, 4173 MacArthur Blvd., Oakland.

North Berkeley Farmers' Market Features specialty foods, all-organic produce and more for sale, plus special programs and events. Thursdays, 3-7 p.m., free admission. 510-548-3333. EcologyCenter.org. [illegible] Ave. at Rose St., Berkeley.

[illegible] Farmers' Market Seasonal rotating greens, nuts, freshly baked bread, pastries, cut flowers, specialty salad, yoga classes, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free. Jack London Square, [illegible] Broadway, Oakland.

Pinole Farmers' Market With local artisans and vendors selling fresh California-grown produce. Saturdays, 9 a.m.-1 p.m., free. Fernandez Ave. at Pear St., Pinole.

Pleasanton Farmers' Market With seasonal fruit and vegetables, plus Tri-Valley Animal [illegible] hosting cat and dog adoptions. Saturdays, 9 a.m.-1 p.m., free. Pleasanton Farmers' Market, West Angela St., Pleasanton.

Richmond Certified Farmers' Market Vendors sell seasonal produce, eggs, crafts, and apparel. Fridays, 9 a.m.-5 p.m. Richmond Farmers' Market, 24th St. & Barrett Ave., Richmond.

Richmond Farmer's Market Fresh, locally grown fruit, flowers, eggs, and other produce. Fridays, 8 a.m.-5 p.m., free. Richmond Farmers' Market, 24th St. & Barrett Ave., Richmond.

Saturday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., free. 510-548-3333. EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-5050. [illegible]

Temescal Farmers' Market California [illegible] after Farmers' produce [illegible] eggs, fresh ranch eggs, baked goods, locally caught fish, fresh-cut flowers and more. Info: 510-745-7100. Sundays, 9 a.m.-1 p.m., free. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333. EcologyCenter.org. Derby St. @ Martin Luther King Jr. Way, Berkeley.

Union City Farmers' Market With vendors selling fresh [illegible] produce and seafood, plus a [illegible]. Saturdays, 9 a.m.-1 p.m., free. Old Alvarado/Giant Chicken Park, Smith & Market St., Union City.

TRI-VALLEY

[illegible] Agave [illegible] 625 Main St., Pleasanton. 925-417-1224. (Mexican) $$$

Bridges 44 Church St., Danville. 925-820-7200. (Asian Fusion/California Fusion) $$$-$$$$

[illegible] Cafe 620 Main St., Pleasanton. 925-846-4222. (American/Breakfast/Brunch) $-$$

Forbes Mill Steakhouse 200 Sycamore Valley Rd. West, Danville. 925-552-0505. (Steak House) $$$$

[illegible] Grill 8961-A Market Pl., San Ramon. 925-830-1164. (Hawaiian) $

[illegible] Creek Meat Co. 200-B Alamo Plaza, Alamo. 925-838-[illegible]. (Barbecue/Deli) $

McNamara's Steak & Chop House 7430 San Ramon Rd., Dublin. 925-833-0995. (American/Seafood/Steak House) $$$

The Patio 950 Moraga Rd., Lafayette. 925-299-8665. (South American/Tapas/Small Plates) $$

[illegible] Bistro & Restaurant 410 Sycamore Valley Rd. W., Danville. 925-838-7611. (Asian Fusion/California Cuisine) $$$$

Red [illegible] Grill 3503 Hopyard Rd., Pleasanton. 925-734-8507. (American/Barbecue) $

Sakura 2151 Crow Canyon Pl. #C, San Ramon. 925-277-9898. (Japanese/Sushi) $$-$$$

Taqueria El [illegible] 4515 Rosewood Drive #600, Pleasanton. 925-734-8226. (Mexican) $

Taqueria El [illegible] 400 East [illegible] Valley Blvd., Danville. 925-838-6425. (Mexican)

Taqueria El [illegible] 3331 Hopyard Rd., Pleasanton. 925-737-1300. (Mexican) $

[illegible] Vineyards Restaurant 5050 Arroyo Rd., Livermore. 925-456-2450. (California Cuisine/Organic/Sustainable) $$$$

WALNUT CREEK

George & Grant Hamburger 1491 Newell Ave., Walnut Creek. 925-939-4808. (Diner) $

[illegible] 1555 [illegible] St., Walnut Creek. 925-939-4555. (California Cuisine/Cuban/Nuevo Latino) $$

[illegible] 1512 Locust St., Walnut Creek. 925-932-5898. (Vietnamese) $$

[illegible] Creek [illegible] 1360 Locust St., Walnut Creek. 925-256-1234. (American/California Cuisine/Organic/Sustainable) $$-$$$

The Original Hick'ry Pit 1495 South Main St., Walnut Creek. 925-935-7450. (Breakfast/Brunch/Diner) $$

Prima 1522 North Main St., Walnut Creek. 925-935-7780. (Italian/Organic/Sustainable) $$$-$$$$

[illegible] Ristorante & Pizzeria 2009 Ygnacio Valley Rd., Walnut Creek. 925-941-6885. (Italian/Pizza) $-$$

Va de Vi Bistro & Wine Bar 1511 Mount Diablo Blvd., Walnut Creek. 925-979-1100. (Asian Fusion/California Cuisine/Organic/Sustainable/Tapas/Small Plates/Wine Bar) $$-$$$

PICK

Wine Day

A full day **viticultural crash course** at the **Claremont Hotel Club & Spa** (41 Tunnel Rd., Berkeley) on Saturday, Jan. 29, features tastings, seminars, and a three-course plated lunch. Presenters include the winemaker from Wild Horse Winery, which specializes in heirloom wines, along with Adam Chase, founder of Grape Experience and former associate dean of wine studies at Napa's Copia. 10 a.m.-4 p.m., $180. ClaremontHotel.com

— Anneli Rufus

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FREE [illegible]

HARMONIOUS FISTS

A boxer in conflict (*Ip Man 2*) and man in a box (*Biutiful*)

By Kelly Vance

Donnie Yen is *Ip Man 2*

Wilson Yip and **Donnie Yen**'s lusty, provocative, visually gorgeous ***Ip Man 2*** is an ideal barometer for the aspirations of Hong Kong — and by extension, Chinese — popular filmmaking today, even if it only thinks of itself as a crowd-pleasing actioner. Produced by **Raymond Wong**'s **Mandarin Films** as the second installment in the ongoing biography of renowned martial arts master Ip Man (played by Hong Kong box office sensation Yen), part two picks up Ip's story in 1949. The deceptively mild-mannered family man is trying to set up a school to teach Crown Colony residents the art of Wing Chun kung fu, described as a "close-combat style" from Ip's hometown of Foshan, Guangdong. In typical martial-arts-pic fashion, a newcomer must battle his way to prominence. If he and his students can't whip competing schools' fighters, he'll never gain their respect.

The street toughs in Ip's block violently object to his presence, but he easily clobbers them and then has to face their boss, Master Hung (HK movie legend **Sammo Hung Kam Bo**, who also did the fight choreography) and the leaders of the other local martial arts academies. Step by step up the ladder of bosses goes Ip Man, convincing skeptics that the "girlish" Wing Chun style is every bit as lethal as Monkey Kung Fu, Hung Ga, and other competing disciplines.

Nice-guy Ip bucks the trend in Hong Kong fistic entrepreneurs — he lets his pupils pay on a sliding scale, doesn't brag or talk much at all, seems to shun wealth, refuses to pay bribes, and (gasp!) smokes cigarettes. He looks more like an accountant than a killer. Indeed, he regularly pulls his punches even against vicious opponents.

But as Ip slugs and kicks his way to the top of the Hong Kong food chain, the nastiness of his adversaries manages to bring out the righteous anger in him. Master Hung and the other bosses pay tribute to a corrupt British police official who's contemptuous of all Chinese. Symbolic of that disdain is the arrival in town of "Twister" (**Darren Shahlavi**), a loud and hammy Western-style boxing champion from England who takes colonial disrespect of the locals to dangerous new levels by challenging not only kung fu fighters but seemingly the entire native population to a grudge match. Suddenly the honor of the Chinese people is at stake, and Ip Man does not shirk his responsibility. A new brawl breaks out roughly every six minutes throughout the entire movie.

Fans of Hong Kong and Chinese movies know that throughout the past fifty years the relevance, and the trendiness, of the former British colony's film industry have ebbed and flowed like the fortunes of a Macau gambler. From the 1960s glory days of the Shaw Brothers and King Hu through the Eighties and early Nineties international high period, when such filmmaking luminaries as Jackie Chan, John Woo, Ringo Lam, Tsui Hark, and Wong Kar Wai made HK productions required viewing in festivals and theaters around the world, Cantonese films have set the pace for vigorous, inventive filmmaking with the emphasis on action.

Since then, in the cooled-off era of Jet Li, Johnnie To, Andy Lau, and Stephen Chow, and with the emergence of Mandarin-dialect soundtracks and pan-Chinese themes, expensive prestige productions have gained favor over rough-and-tumble Kowloon street rumbles. Taiwanese-American Ang Lee's *Crouching Tiger, Hidden Dragon* was the acknowledged game-changer. After that critical and popular hit, glossy production values and commercial appeal trumped wild-hair unpredictability. Hong Kong and big brother China now tend to play the Hollywood game of sequels and safe, middle-of-the-road entertainment — with slick visuals and state-of-the-art effects instead of "wire-fu" flying combatants. These days if a Hong Kong movie is a "local hit," it could play to a potential audience of more than a billion — no need to kowtow to American taste any more.

But stateside box office can't hurt. *Ip Man 2* combines the rapid-fire violence and solid martial arts skills of Hong Kong's good old days with extravagant sets (shot in Shanghai) and ultra-sharp high-def cinematography wrapped up in the bright personalities of actors Yen and Hung. That's more than enough to offset the retread "foreign devils" plot, with pale ghosts and red-haired sailors getting their long-overdue comeuppance at the hands of honest and fearless Chinese patriots. (For a subtler, funnier, and more joyful variation on colonial shenanigans, with just as many punch-outs, try Jackie Chan's *Project A* films.) It's wonderful to see the smiling face of number-one all-time "fighting fat man" Sammo Hung again — even if his onscreen exertions did lead to cardiac surgery mid-production. He reportedly finished all his work before going to the hospital.

Go ahead and take the uncut, undubbed, unashamed US release of *Ip Man 2* as a metaphor for current Yankee-Chinese relations. It remains to be seen if American multiplex moviegoers will accept subtitles with their fisticuffs, but in Master Ip's patient yet forceful struggle for respect there's undoubtedly a lesson for China-phobes everywhere: Play fair and fear no one.

As he gets older, **Javier Bardem** is starting to resemble Anthony Quinn at the same age. That's one of the thoughts that occurred to us while sitting through **Alejandro González Iñárritu**'s ***Biutiful***, in which actor Bardem plays a Barcelona resident with enough problems to occupy all the characters in a regular Iñárritu film like *Babel*.

Uxbal (Bardem) is dying of prostate cancer, but he's too busy buying knockoff purses from a gay Chinese sweatshop owner (**Cheng Tai Shen**), supplying his crew of illegal Senegalese street vendors, looking out for one of the vendors' wives (**Diaryatou Daff**), dealing with his two-timing brother (**Eduard Fernández**), and picking up after his screwy ex-wife (**Maricel Álvarez**) to devote much time to his young son and daughter. Then there are the recurring death dreams starring his late father. Uxbal needs a vacation. And we need a break from Iñárritu's needlessly fractured, misery-and-mishap-laden parables of hectic modern life in a shrinking world full of desperate people.

Maybe someday he'll make a film with two or three characters interacting in a defined space. *Biutiful* takes a halting step in that direction with its Catalonian setting — someone must have taken him aside and told him about that unity of time and place thing. Try it, you may like it. ●

Editor@EastBayExpress.com

Ip Man 2

Directed by Wilson Yip. With Donnie Yen and Sammo Hung. Opens Friday

Biutiful

Written and directed by Alejandro González Iñárritu. With Javier Bardem and Maricel Álvarez. Opens Friday

MOVIES & THEATERS

To learn where a movie is playing, note the abbreviations at the end of each listing, then consult the theater guide at the bottom of this page. Capsule reviews are written by Andrea Gronvall (A.G.), Cole Haddon (C.H.), J.R. Jones (J.J.), and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to editor@eastbayexpress.com.

OPENING

Biutiful Loaded with history and mishaps. But then, that's usually the case with a film by Alejandro González Iñárritu (*Babel*, *21 Grams*). Actor Javier Bardem does what he can with the role of Uxbal, a terminally ill [illegible] with [illegible] his [illegible] family, a [illegible] of suffering Chinese immigrant [illegible] his string of illegal African street vendors, and the ghosts of Christmas past, the director [illegible] who wrote the screenplay [illegible] Bardem [illegible] in practically every scene. The end result is probably the magic-realist [illegible] butterflies (and also a corpse) on the ceiling. [illegible] Bardem thought while sitting in the dark: [illegible] how much Bardem had grown to resemble Anthony Quinn at the same age? [illegible] Álvarez, Diaryatou Daff, and Eduard Fernández [illegible] (K.V.)

The Mechanic Mission, of the 1972 [illegible] name, following an [illegible] (Jason Statham) who decides to [illegible] his mentor's death. Directed by Simon West and written by [illegible] and Lewis John Carlino. Also starring Ben Foster and [illegible] Sutherland. [illegible]

The Rite [illegible] (perhaps a little too thoughtful) "horror" pic follows [illegible] Kovak (Colin O'Donoghue), a young American Catholic seminarian [illegible] to Rome [illegible] to the [illegible] to [illegible] studies [illegible] his crisis of faith by becoming an exorcist under the tutelage of one Father [illegible] (Anthony Hopkins). [illegible] Directed [illegible] from Matt Baglio and Michael Petroni [illegible] the subject probably [illegible] his journey as a doubtful [illegible] the light. Maybe that's what's keeping a lid on the [illegible] and the priest perform [illegible] of which gives Hopkins the [illegible] out his Hannibal Lecter once again. Hopkins is fine as usual, but the film is bland and [illegible] by several standards. Costarring Alice Braga, Rutger Hauer, Toby Jones, and Ciarán Hinds. (107 min.) (K.V.) [illegible]

ONGOING

Showtimes Online

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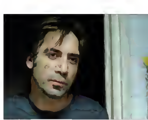
127 Hours An experienced outdoorsman (James Franco) on a solo hike gets trapped in a deep crevice in the desert and has to cut off his arm to survive. Director Danny Boyle [illegible] the help of A.R. Rahman's music and cinematography by Enrique Chediak and Anthony Dod Mantle, take that [illegible] news story, based on the true [illegible] of Aron Ralston [illegible] something cinematic [illegible], using Ralston's flashbacks and hallucinations to [illegible] situation. It's [illegible] probably the longest 94 minutes you'll spend in a good movie [illegible]. The adapted screenplay is by Boyle and Simon Beaufoy [illegible] (95 min.) (K.V.) [illegible]

Theater Guide

This guide explains the abbreviations at the end of each capsule. **AL** = Landmark Albany, **ATD** = Alameda Theatre & Cineplex, **BC** = [illegible], **[illegible]** = Cinemark [illegible], **BP** = [illegible], **BS** = AMC Bay Street, **CA** = Landmark California, **CAPH** = Cinema Pleasant Hill, **CB** = [illegible], **CCC** = Contra Costa Cinemas, **CGPH** = Century Pleasant Hill, **CH** = Century Hilltop, **CHY** = Century Hayward, **CN** = Cinemark Newark, **CRC** = Regal Crow Canyon, **[illegible]** = [illegible], **CUC** = Century Union City, **CWC** = Century Walnut Creek, **EV** = AMC Eden Valley, **GL** = Grand Lake, **JL** = Regal Jack London, **NB** = [illegible], **OR** = Orinda, **PFA** = Pacific Film Archive, **PM** = Landmark Piedmont, **[illegible]** = [illegible] Cinemas Center, **[illegible]** = [illegible], **RH** = Regal Hacienda, **RT** = Rheem Theatre, **S** = [illegible], **UAB** = UA Berkeley, **UAEM** = UA Emery Bay, **V** = Vine, **WWS** = [illegible]



Javier Bardem in *Biutiful*

Another Year Mike Leigh is a [illegible] mood than mood. The [illegible] of insightful character [illegible] (*Happy-Go-Lucky*, *Vera Drake*, *Topsy-Turvy*) have meditation on aging and urban disconnectedness in general, [illegible] by a sterling troupe of British thesps. Leigh stock company stalwart Lesley Manville heads the [illegible] as Mary, a lonely middle-aged [illegible] who seems to talk herself out of any chance of happiness — with Ruth Sheen, Jim Broadbent, Peter Wight, David Bradley, [illegible] Staunton [illegible], and [illegible] in close pursuit. Leigh's largely-improvised dialogue matches his superb cast. It's his gift to be able to beguile us with [illegible] Broadbent, demonstrate one or more [illegible] actors, and have [illegible] us filing out into the chilly night with our heads spinning. Recommended. (129 min.) [illegible]

Barney's Version Paul Giamatti puts on his [illegible] for the role of Barney Panofsky, author Mordecai Richler's self-destructively self-absorbed Jewish Montrealer. Barney's frantic misadventures with various wives and girlfriends (Rosamund Pike, Minnie Driver, Rachelle Lefevre), his police officer chase (Dustin Hoffman) and his [illegible] self have [illegible] character-driven comic [illegible] but director Richard J. Lewis and screen adapter Michael Konyves somehow manage to [illegible] the ball. So it's a merely funny [illegible]. You could do worse. (132 min.) [illegible]

Black Swan Natalie Portman's performance as a terminally insecure prima ballerina drives Darren Aronofsky's psychological thriller which isn't that different a proposition than his portrait of [illegible] (and [illegible]) entertainer, *The Wrestler*. In her breakthrough "grownup" role after years of ingénue exercises, Portman [illegible] Nina, up for the lead part in [illegible] *Swan Lake* and bedevilled by a rival dancer (Mila Kunis), the ballet company's director (Vincent Cassel) and her own neurotic parent (Barbara Hershey) — but Nina's biggest problems are of her own making. Shades of Brian De Palma, David Cronenberg, Roman Polanski and Michael Powell (*The Red Shoes*) — but director and co-adaptor Aronofsky (with Mark Heyman, [illegible] Heinz, and John J. McLaughlin, from Heinz's story) [illegible] in the increasingly [illegible] Black. Major credit to all and main actors, minus whom the story might never have achieved its unsettling, psychosexual power. (107 min.) [illegible]

Blue Valentine [illegible] Back in time we go with a lower-middle-class, not terribly bright man and woman in love and story [illegible] and Derek [illegible] at first, then violently. Ryan Gosling and Michelle Williams put on overbearing displays of acting as Dean and Cindy [illegible] difference is more appealing but there's something cold and sterile about this. Director Derek Cianfrance's claustrophobic closeups and relentless closeups may be intended to convey intimacy but they only reinforce the artificiality of the screenplay by Cianfrance, Joey Curtis, and Cami Delavigne. [illegible] all the way. (120 min.) [illegible]

Burlesque Christina Aguilera is an Iowa waitress who shimmies and sings her way to stardom in a fading bump-and-grind nightclub on the Sunset Strip. Cher is the owner and top chanteuse, mending costumes when not jousting with the evil developer (Eric

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from *of Grey's Anatomy*) [illegible] Joaquin [illegible] *Diggers of 1933* [illegible] choreographers [illegible] and Bob Fosse [illegible]

[illegible] burlesque revival [illegible] With Stanley Tucci and Alan Cumming. [illegible]

The Company Men [illegible] played by Tommy Lee Jones. [illegible] Chris Cooper, and Ben Affleck. [illegible] John Wells [illegible]

Country Strong [illegible] Gwyneth Paltrow [illegible]

Dhobi Ghat (Mumbai Diaries) [illegible] in Mumbai [illegible]

The Dilemma A Chicago small [illegible] Vaughn [illegible] Kevin James [illegible] Winona Ryder [illegible] Ron Howard [illegible]

[illegible] Jennifer Connelly [illegible] With Channing Tatum, Amy Morton, and Queen Latifah. [illegible]

Dinosaurs Alive! From the Triassic to the Cretaceous [illegible]

The Fighter [illegible] Mark Wahlberg [illegible] Christian Bale [illegible] Melissa Leo [illegible] Amy Adams [illegible]

The Green Hornet Christoph Waltz [illegible] Seth Rogen and Evan Goldberg [illegible] Michel Gondry [illegible] With Cameron Diaz, Tom Wilkinson, and Edward James Olmos. [illegible]

Gulliver's Travels Jack Black stars in [illegible] adaptation of Jonathan Swift's 1726 novel. [illegible] Rob Letterman [illegible] Nicholas Stoller. [illegible]

Harry Potter and the Deathly Hallows: Part 1 [illegible] Voldemort (Ralph Fiennes) [illegible] Emma Watson [illegible] Rupert Grint [illegible] David Yates [illegible] J.K. Rowling [illegible]

[illegible] Specialist [illegible]

Ip Man 2: Legend of the Grandmaster [illegible] Hong Kong [illegible] Donnie Yen [illegible] Sammo Hung [illegible] Wilson Yip [illegible] Edmond Wong [illegible]

The King's Speech [illegible] Colin Firth [illegible] King George VI [illegible] Lionel Logue (Geoffrey Rush) [illegible] Helena Bonham Carter [illegible] Guy Pearce [illegible] Timothy Spall as [illegible] Winston Churchill. [illegible]

Little Fockers [illegible] Ben Stiller [illegible] Robert De Niro's [illegible] Harvey Keitel [illegible] Owen Wilson [illegible] Barbra Streisand and Dustin Hoffman [illegible] Laura Dern, Jessica Alba, and Thomas McCarthy [illegible]

Mysteries of Egypt [illegible]

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Gwyneth Paltrow in Country Strong

of scientists discuss the architecture, legends, writing and most importantly mysteries [illegible] of [illegible] Egyptian civilization. CSC

[illegible] Documentary maker [illegible] (Philibert) asks us to spend an hour [illegible] the private house of Paris' Jardin des Plantes, getting to know the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] What could she be thinking? We never find out, which may be why the slight doc is so charming. [illegible]

[illegible] Hindi-language political thriller [illegible] an Indian maid's murder, and [illegible] reporter who worked with the deceased's sister to solve it. [illegible] and directed by Raj Kumar Gupta, and starring [illegible] [illegible] and [illegible]. (138 min.) [illegible]

No Strings Attached Ashton Kutcher, a hopeful 32, and Natalie Portman, buttoned-down and [illegible] at 29, are surprisingly [illegible] as two [illegible] professionals who [illegible] to have a purely sexual relationship and never let it go any further. Alright. We know they're going to [illegible] [illegible] [illegible] [illegible] Greta Gerwig, Kevin Kline as Kutcher's [illegible] dad, Lake Bell, Ludacris, and [illegible] [illegible] have an [illegible] [illegible] [illegible] [illegible] [illegible]. Director Ivan Reitman (Kindergarten Cop, Ghostbusters) shows the [illegible] well. (108 min.) [illegible]

Rabbit Hole [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] (Nicole Kidman) and her husband Howie (Aaron Eckhart) [illegible] [illegible] [illegible] [illegible] young son. Playwright/screenwriter [illegible] Lindsay-Abaire and director John Cameron Mitchell [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Find out for yourself, if you dare. (91 min.) [illegible]

Season of the Witch Nicolas Cage stars in this [illegible] thriller as a knight who has [illegible] [illegible] [illegible] [illegible]. Director Dominic Sena and written by Bragi F. Schut. (113 min.) [illegible]

The Social Network All You Need Is Friends. Director David Fincher (The Curious Case of Benjamin Button, Fight Club), screenwriter Aaron Sorkin (The West Wing, Charlie Wilson's War), and a sharp-tongued cast turn Ben Mezrich's [illegible] on the startup days of Facebook and a pitch-perfect portrait of the founder [illegible] by Jesse Eisenberg's [illegible] portrayal of insufferable tech genius Mark Zuckerberg who [illegible] [illegible] his [illegible] to an [illegible] social network from Harvard to Silicon Valley. the [illegible] and [illegible] Andrew Garfield, Justin Timberlake, Rooney Mara, Armie Hammer, et al. [illegible] shows how a group of aggressive young geeks [illegible] [illegible]

and mind privilege and private multi-million-dollar [illegible] of the universe, with plenty of sex, drugs, hurt feelings. Achieved good fortune and, of course, [illegible] [illegible] along behind. Thinking, today [illegible]

rain intelligent. Alan Menken. (121 min.) [illegible]

Somewhere The story of everyone's [illegible] ball of gas. CSC

Somewhere We have to give [illegible] Sofia Coppola credit for sticking to her guns. With Lost in Translation, Marie Antoinette, and now this [illegible] latter-day Tinseltown character study, writer-director Coppola has consistently maintained her studiously [illegible], successively [illegible] style. There's [illegible] [illegible] [illegible] movie and Johnny Marco (played [illegible] by Stephen Dorff), [illegible] through a [illegible] of [illegible] in Hollywood's Chateau Marmont and [illegible] glamorous locations. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] Fanning, as Marco's visiting daughter, [illegible] [illegible] [illegible] [illegible] and when [illegible] departs, so does everything else. Has Coppola been looking at too many old Antonioni movies? (97 min.) [illegible]

Tangled The tale of Rapunzel gets a [illegible] make-over in this gorgeous Disney animation, which [illegible] the studio's [illegible] hand-drawn look with the [illegible] qualities of digital 3D. The [illegible] [illegible] and unlikely hero is a narcissistic thief (given voice by Zachary Levi) who [illegible] upon a hidden [illegible] the princess (Mandy Moore) is being held by a glamorous [illegible] posing as her mother (Donna Murphy). Alan Menken's [illegible] songs include the show-stopping "Mother Knows Best," [illegible] Murphy [illegible] the [illegible] [illegible] power of Mama Rose in Gypsy. Byron Howard (Bolt) and Nathan Greno. (92 min.) [illegible]

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The Tourist Who uses "romantic" say Bob Rao [illegible] international written of mystery Angelina Jolie leading innocent and guy Johnny Depp through Venice ahead of a [illegible] of gangsters and cops. He's not funny [illegible] and the [illegible] like [illegible] scenario like a [illegible] on broken four stills [illegible] director Florian [illegible] von Donnersmarck, wrote the screenplay, a modern-day director of [illegible]. [illegible] Hollywood newcomer von Donnersmarck stepping [illegible] to [illegible] [illegible] budget [illegible] from his [illegible] *The Lives of Others*. [illegible] (104 min.) [illegible] CB [illegible] [illegible] [illegible] [illegible]

Tron: Legacy The Avatar of [illegible] Disney's live-action feature [illegible] (1982) [illegible] use of CGI in movies, though [illegible] as [illegible] those days, as Disney [illegible] up and 3-D sequel [illegible] to the theory that [illegible] is laughable now [illegible] the story [illegible] laughable [illegible] Jeff Bridges returns as the hotshot [illegible] programmer who disappeared into a dystopian cyber [illegible] though the story [illegible] mostly to the [illegible] with [illegible] Johnny [illegible] (Garrett Hedlund). The [illegible] are [illegible], blah blah blah.

[illegible] oddly, the [illegible] effective [illegible] original movie's [illegible] visual [illegible] pitch black [illegible] for the [illegible] the [illegible] and [illegible] inspired by the [illegible] [illegible] Bills. [illegible] and a slightly [illegible] the [illegible] Joseph Kosinski [illegible] off [illegible] [illegible] (127 min.) BP CWC CB CEPH, [illegible] [illegible] AL UA8

True Grit The [illegible] is a [illegible] Coen [illegible] director of the [illegible] Hathaway [illegible] of Charles Portis' [illegible] broken-down US Marshal [illegible] (Jeff Bridges) and [illegible] Ross (impressive newcomer Hailee Steinfeld) [illegible] of the [illegible] with [illegible] Its [illegible], director and [illegible] the language is 19th-century [illegible] up the [illegible] the [illegible] and the [illegible] and the [illegible] Nation [illegible] Josh Brolin, Barry Pepper [illegible] Mathews [illegible] fit their roles like a glove and the [illegible] [illegible] with *No Country for* [illegible] – [illegible] with a [illegible] Roger Deakins [illegible] by Joel and Ethan Coen. (110 min.) [illegible] CWC CB CEPH, CH [illegible] CN, [illegible] CRC RH AL RCC

The Way Back Australian directorial [illegible] Weir makes a [illegible] companion piece to the 2003 *Master and Commander* [illegible] with this splendidly [illegible] a determined group of prisoners [illegible] Siberian Soviet gulag, circa 1940 [illegible]

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[illegible] (PG-13)

SOMEWHERE (R)

[illegible]

THE [illegible] (PG-13)

[illegible] (NR)

THE WAY BACK (PG-13)
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4,000 miles on foot, [illegible] Mongolia, India. Weir's [illegible] cast includes Jim Sturgess, Ed Harris, Colin Farrell, and Saoirse Ronan, dodging blizzards, wolves, thirst, and mosquitoes on [illegible] location in Bulgaria, Morocco, and India [illegible] and unforgiving [illegible] as to director

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TRUE GRIT (PG13)
FRI-SAT-SUN: 11:45, 2:15, 4:35 7:15 9:35
MON-THUR: 4:15, 7:15 9:30

THE FIGHTER (R)
FRI-SAT-SUN: 1:15 4:15, 7:25, 9:56
MON-THUR: 4:15, 7:25 9:56

BLUE VALENTINE (R)
FRI-SAT-SUN: 12:15 2:35, 5:00 7:30 10:00
MON-THUR: 5:00 7:30, 10:00

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dinary people, with absolutely no [illegible]. Screenplay by Weir and Keith R. Clarke, [illegible] a novel by Slavomir Rawicz. Recommended. (133 min.) [illegible] UA8

Winter's Bone Writer-director Debra Granik made her feature debut with *Down to the Bone* (2004), a stark working-class [illegible] with Vera Farmiga giving a breakout performance as a coke-addicted young mother. Although [illegible] to more upscale projects, the [illegible] with this second feature Granik goes even farther down the economic ladder, to the piss-poor Ozarks. A 17-year-old girl (Jennifer Lawrence) struggles to care for her mentally [illegible] mother and two younger [illegible] The [illegible] even more [illegible] after her daddy, [illegible] crystal meth, signs [illegible] house over to a bail bondsman and then disappears; [illegible] has to find him before the family is [illegible] but the [illegible] meth dealer he supplied want him to stay lost. The social detail of a 21st-century [illegible] community is completely [illegible] heightening the drama [illegible] Granik [illegible] suspense[illegible] [illegible] and [illegible] poverty. With John Hawkes [illegible] (99 min.) [illegible]

[illegible] Pagla Deewana Hindi comedy-drama [illegible] a Vancouver family man (Sunny Deol) [illegible] [illegible] family's [illegible] Directed by [illegible] Samir Karnik and [illegible] (140 min.) [illegible] UA8

Yogi Bear Animated [illegible] of the [illegible] TV series, with voices by Dan Aykroyd, Justin Timberlake, and Tom Cavanagh. Directed by Eric Brevig, with a screenplay by Brad Copeland, Joshua Sternin, and Jeffrey Ventimilia. BP CB, CEPH, CH, CGC, CN, RH, UA8

ONE NIGHT STANDS

THURSDAY, JANUARY 27

For Once in My Life (94 min., 2010) Community Cinema (Oakland Asian Cultural Center, Oakland, 6:30)

Doo Dooo Sleep (45 min., 2008) [illegible] by **Bone Ba** (72 min., 2008) African Film Festival 2011 (PFA, 7:00)

Fela! (2011) [illegible] Theatre Live ([illegible], 7:00)

[illegible] (approx. 100 min. with intermission) [illegible] with English subtitles. Open to [illegible] Cinema (OL, 7:00)

FRIDAY, JANUARY 28

Strangers on a Train (101 min., 1951) Suspicion: The Films of Claude Chabrol and Alfred Hitchcock (PFA, 7:00)

Les Bonnes Femmes (112 min., 1958) Suspicion: The Films of Claude Chabrol and Alfred Hitchcock (PFA, 9:00)

California Independent Film Festival. Opening night featuring [illegible], feature films, and festival guest [illegible] (RI, 5:00)

SATURDAY, JANUARY 29

[illegible] and the Wild Beasts (78 min., 2006) African Film Festival 2011 (PFA, 4:30)

Touki Bouki (85 min., 1973) African Film Festival 2011 (PFA, 6:30)

La Rupture (93 min., 1970) Suspicion: The Films of Claude Chabrol and Alfred Hitchcock (PFA, 8:20)

Simply Raw: Reversing Diabetes in 30 Days (90 mins) Bal Theatre (San Leandro, 7:00)

California Independent Film Festival. Three feature films, plus special guest appearances (RI, 6:00)

SUNDAY JANUARY 30

Poltergeist (88 min., 2006) Great Cinema: New Revisions [illegible] (PFA, 2:00)

Punk, Art, Noise: Film and about 1977 to 1987 (total running time 80 mins) Radical Light: Alternative Film and Video in the San Francisco Bay Area (PFA, 5:30)

California Independent Film Festival. Two feature films, plus special guest appearances and awards ceremony (RI, 10:00 a.m.)

MONDAY, JANUARY 31

Fela! [illegible] National Theatre Live (RCC, 7:00)

WEDNESDAY, FEBRUARY 2

Fela! (2011) National Theatre Live (RCC, 7:00)

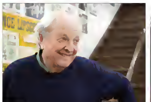
Seeds of the Ruins (78 min., 2006) Preceded by potluck and social hour at 6:30 p.m., followed by discussion (Humanist Hall, Oakland, 8:30)

Hitchcock Independent Film Festival. One awards film, plus special [illegible] appearances (RI, 7:45) ●

RECORDS WITH A LONG SHELF LIFE

Arhoolie Records celebrates fifty years of never going pop

By Andrew Gilbert



Chris Strachwitz

When it comes to musical treasure hunting, **Chris Strachwitz** is in a league of his own. While the dogged music sleuth has occasionally hit pay dirt with one of his recordings, his invaluable cultural trove can't be measured in dollars. Since the mid-1950s the German-born producer and founder of El Cerrito-based **Arhoolie Records** has devoted his life to documenting, preserving, and nurturing a dazzling array of roots styles including country blues, gospel, bluegrass, jazz, zydeco, Cajun and Tex-Mex music. He managed to make an indelible mark on the Bay Area music scene without ever veering into pop. Not to mention that in an era of record store closures and bloodletting in the music industry, Strachwitz has phenomenal staying power. His label is now fifty years old.

Never much interested in music produced for popular consumption, Strachwitz is a connoisseur of soul in its many manifestations. The sounds he's captured or uncovered have influenced generations of musicians, from **Bob Dylan**, **Taj Mahal**, and **Bonnie Raitt** to **Ry Cooder** and the **Rolling Stones** (whom Strachwitz famously and successfully pursued over royalties due ailing bluesman **Fred McDowell** for the version of "You Gotta Move" on "Sticky Fingers").

"I didn't care for the slick R&B," 79-year-old Strachwitz said, defining his particular vision of authenticity. "I liked the raggedy stuff, the stuff where the musicians are obviously expressing themselves. I like honking bands, the beat, the powerful rhythm, and I don't care if it's hillbilly or gospel."

"Meeting all these different cultures blew me away," he continued. "They were all so different. They all had their own thing, their totally unique music that was constantly changing. Records are such neat snapshots: a time and a place they'll never be again."

In an expansive celebration of Arhoolie's fiftieth anniversary, **Freight & Salvage** will present three days of films, workshops, panel discussions, and concerts from February 4 to 6. Friday's show features Cook-e **Laurie Lewis** with **Tom Rozum**, **Michael Doucet** and the **Beausoleil Trio**, **La Familia Peña-Govea**, and **Los Cenzontles**. Saturday's program focuses on Louisiana, with the **Savoy-Doucet Band**, **The Creole Belles**, the **Tremé Brass Band**, and venerable Bay Area traditional jazz trombonist **Bob Mielke's All Stars** with **Barbara Dane** and **Lars Edegran**.

The celebration concludes on Sunday with **Taj Mahal**, Los Cenzontles, **Suzy & Eric Thompson**, **Savoy Family Band**, sacred steel guitar masters **The Campbell Brothers Band**, and **Country Joe McDonald** (whose 1965 deal with Strachwitz granting him half of the publishing rights for "I Feel Like-I'm Fixin'-to-Die Rag" turned into a windfall when the hit album *Woodstock* included Country Joe and the Fish's rousing rendition of the tune). The event's proceeds benefit the **Arhoolie Foundation**, a not-for-profit educational organization dedicated to the documenting, preserving, and disseminating of "traditional and regional vernacular music."

Strachwitz is also marking Arhoolie's golden anniversary with a captivating four-CD set *Hear Me Howling! Blues, Ballads and Beyond!* Packaged in book form with expressionist woodcut artwork, archival photos, and 134 pages of incisive notes by **Adam Machado**, the music is culled mostly from Strachwitz's previously unreleased private tapes recorded in houses, apartments, and clubs around Berkeley, offering an intimate look at the artists populating the East Bay folk and jazz scene. While the bulk of the tracks feature Delta blues greats like **Jesse Fuller**, **Mance Lipscomb**, **Skip James**, **Lightning Hopkins**, and **Fred McDowell**, there's also galloping zydeco by **Clifton Chenier**, searing jazz by gutbucket avant-garde alto saxophonist **Sonny Simmons**, and bestific hippie rock by pioneering female-led combo **The Joy of Cooking**.

"It's always a miracle when you listen to something you haven't heard for fifty years," Strachwitz said. "We were going to call it the Berkeley Box. It was a nightmare trying to contact all these musicians and the heirs. I was so into the ethnic stuff, I didn't think much about recording friends around here. I just love to make recordings. I was enamored by the whole process."

Strachwitz's passion for blues, jazz, zydeco, and gospel music falls within the familiar trope of European appreciation for African-American culture. But his commitment to Mexican-American music is sui generis. He first discovered mariachi and accordion-driven Tejano music in the late-1940s, listening to Spanish-language radio stations while driving through rural Southern California. As a student at **Pomona College**, he frequented a bar with a conjunto, but could never convince friends to join him. Over the years he amassed a singularly exhaustive collection of Tejano music, including sessions recorded a century ago. While he released some of the music on Arhoolie, he kept on searching for rarities even when he already had thousands of sides he would never get around to anthologizing.

Music lovers from around the region often made pilgrimages to **Down Home Music**, Strachwitz's record store that shares the El Cerrito building with Arhoolie. Among them was guitarist **Eugene Rodriguez**, who went on to found **Los Cenzontles Mexican Arts Center** in a San Pablo storefront, which gave birth to the celebrated ensemble Los Cenzontles. In many ways, the group is an extension of Strachwitz's passion and also resulted in the groundbreaking explorations of Tejano culture *Chulas Fronteras* and *Del Mero Corazon*, collaborations with Academy Award-winning documentarian Les Blank and editor Maureen Gosling (who's at work with Chris Simon on a documentary, *No Mouse Music: The Story of Chris Strachwitz and Arhoolie Records*). The Arhoolie Foundation donated Strachwitz's massive Frontera Collection to UCLA, which started making them available to students and scholars last year.

"The fact that Chris Strachwitz has valued Mexican-American traditions, even more than Mexican Americans themselves, is so important — which isn't to say we won't come around and reclaim it as the years go by," Rodriguez said. "He spent so much of his life documenting and archiving, and it's such a gift to future generations." Which is not to say that Strachwitz wants to keep the tradition preserved in amber. "Arhoolie isn't just a story about the past," Rodriguez continued. "We're moving our traditions forward, and Chris has a passion for that as well." ●

Editor@EastBayExpress.com

Show Details
Arhoolie Records 50th Anniversary Celebration runs Feb. 4-6 at Freight & Salvage (2020 Addison St., Berkeley). $75.50-$85.50. FreightandSalvage.org

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Aaron Novik

Megan Schell

FLOATING WORLD OF ADOBE

Clarinetist Aaron Novik based his new album on the characters at Adobe Bookshop.

By Rachel Swan

Adobe Bookshop is widely considered to be a vestige of "the old Mission district" — meaning, the Mission that existed in 1989, before the dot-com boom. To bass clarinetist **Aaron Novik**, it's both a relic and a muse. He started working there back in 2004, and gradually befriended the regulars — **Bart Alberti**, a fringe poet who threw himself in front of a train in 2008; **Swan**, the former news broadcaster who fed pigeons and lived in a VW bug; **Michael Bernard Loggins**, a writer and prodigious list maker who is most famous for cataloguing his fears (138 of them appeared in the self-published zine *Fears of Your Life*). Novik took their poetry and set it to music, forming two different chamber groups (called **Floating World** and **Thorny Brocky**) to interpret the material. After signing to **Porto Franco Records**, he put the songs on disc and called the album *Floating World Vol. 1*. Billed as an "homage" of sorts, it uses anguish and neuroses as grist for art.

Floating World may be structured as a chamber suite, but in many senses it's a work of literature. And Novik perceives it as such. "The music, yeah, of course, that's my angle," he said. "But it's about these different poets and the Mission and Adobe Books. It has all this human face to it."

Novik is thin, square-jawed, and purposeful looking, though he describes himself as shy and self-conscious. His facial expressions are only enhanced by a five o'clock shadow and mop of dark black hair. Raised in Connecticut, he studied psychology at a small liberal arts college and moved to the Bay Area in 1997 with the intent of pursuing a music career. For the most part, he's self-taught. Novik took viola lessons as a kid, learned to read music, got bored with it, switched to electric bass, and had a brief stint as garage rocker. His parents pooh-poohed the idea of music school — hence the psychology degree — but Novik says that, ultimately, his passion overruled anyway. After resettling in San Francisco he got a job at the **Feelmore Juice Bar** (no relation to the sex shop) and formed a group called **Ruts with Wings**. By the time he snagged the job at Adobe, he could play five instruments (clarinet, saxophone, guitar, bass, and strings) and write for large ensembles. Just about anything could serve as source material.

The Adobe Bookshop gig was good for people-watching, since the store brought in all sorts of wordy, eccentric bibliophiles — many more than you'd find at a typical **Borders** or **Barnes & Noble**. Not to mention, it had a near-virulent way of fostering and incubating local artists. That had to do with the neighborhood, and the magnanimity of the store's owner, **Andrew McKinley**, who could never turn anyone away. And anyone who's been inside will tell you it's more than just a bookshop. Two couches flank an open space in the foyer, where musicians hold small concerts. **Devendra Banhart** was a regular at Adobe in the 1990s. Artists from the Mission School exhibited their work there. In 2004, an artist named **Chris Cobb** became the subject of an NPR profile after he took apart the store's entire used book collection and rearranged it by color. At that time, Adobe had more than 20,000 used books in stock.

It seemed like the perfect place for a musician like Novik, who likes observing people and taking stock of their quirks. Take Bart Alberti. At first, the poet treated Novik the way a feral cat might regard an old lady brandishing a can of Whiskas. "He came in two years and never talked to me," the clarinetist recalled. "And then one day he started talking to me as if we were old friends." After Alberti's death, Novik uncovered all sorts of strange details about the man's biography — not just that Alberti was autistic, but that he'd written several novels and a two-hundred-page treatise on the cyclical nature of history.

One of Alberti's poems, "Bataille," was printed on a bookmark and distributed at the man's eulogy. To Novik, it made a perfect libretto. "The way the lines went, it just all clicked," the composer said. He wrote a piece for five instruments — bass clarinet, saxophone, violin, drums, and vintage organ — which started as a 6/8 waltz before shifting to a mid-tempo goth groove. "When I read it, it was very clear which parts were slower and which were faster," he said. On *Floating World*, **Carla Kihlstedt** sings the lyrics, and the other instruments respond in kind. *Doomed to an irremediable and labyrinthine/Disorientation*, as Novik parts out a four-syllable clarinet phrase to echo the word "labyrinthine."

Like Alberti's poetry, Novik's music is robust and intricate and perplexingly complicated. It's chamber music with a rock rhythmic approach, so the phrasing can be a challenge — especially for classically trained musicians. Most of Novik's personnel come from the jazz world. His current band, Thorny Brocky, features **Kasey Knudsen** on saxophone, **Lisa Mezzacappa** on bass, **Marie Abe** on accordion, **Jamie Moore** on drums, and backing singer **Melody Ferris**.

Yet for all its complexity, Novik's music expresses feelings that are often intimate and compact. Discussing *Floating World* over fried chicken and salad at a SOMA neighborhood cafe, he framed it as both a music story and a public-interest story. Novik sees Adobe Bookshop as part of the album's genesis. It is, after all, one of the only places where Swan can stand outside all day and hand out leaflets that promote drug legalization, and talk about pigeon feeding as though it were a sanctified act. Novik bemoaned the store's current financial woes, which are more a function of the digital age and the bad economy than a decline in customer loyalty. A guy at a nearby table overheard.

"In '89, I used to live in the back of Adobe," the stranger said, sauntering over to Novik's table. He was dressed like a highly literate hobo, with thick glasses and a pageboy haircut. He started waxing nostalgic. "It's one of the last places that, just, is some sweet old coot with his style of business," the man said. "It's not maximized for anything." He paused a beat. "It's like San Francisco is so transitory, and then he's got this old style, bohemian, urban thing. And that's all been bred out of San Francisco pretty solidly."

Novik nodded, smiling. ●

Rachel.Swan@EastBayExpress.com

Show Details
At the Red Poppy Art House (2698 Folsom St., San Francisco) on Friday, Jan. 28. $10-$15. *RedPoppyArtHouse.org*

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SAT 29TH:
NON STOP BHANGRA PRESENTS:
"FAMILY VIBES" W/
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CD REVIEWS

STRANGE FELLOWSHIP

Masterful praise music, Afropean Afrobeat, and tight free-jazz interplay

Lizz Wright

Fellowship

Faith in God and abiding hope for peace and justice run through the spirit-lifting music on **Lizz Wright**'s masterful fourth album. The vocalist draws heavily on hymns and gospel songs she was raised on at her father's Pentecostal church in Georgia, including "Amazing Grace," **Gloria Griffin**'s "God Specializes," **Sister Rosetta Tharpe**'s "Up Above My Head," and a glorious a cappella choral rendition of **Shirley Caesar**'s "Sweeping Through the City" (although the credits fail to mention that Caesar wrote it). Similarly empowering messages inform the non-gospel material on the disc. It includes the **Gladys Knight** oldie "I've Got to Use My Imagination," **Eric Clapton**'s "Presence of the Lord," and **Jimi Hendrix**'s "In from the Storm." **Angelique Kidjo**, **Me'Shell Ndegeocello**, **Joan as Policewoman**, and **Bernice Johnson Reagon** all make guest appearances and contribute original songs. **Toshi Reagon** produced three of the tracks, the most profound of which is "I Remember, I Believe," penned by Toshi's mother Bernice and originally recorded by **Sweet Honey in the Rock**. *I don't know how my mother walked her trouble down/I don't know how my father stood his ground/I don't know how my people survive slavery/I do remember, that's why I believe.* Wright sings with heartfelt conviction in a gentle, velvety contralto. **Oren Bloedow**'s slide guitar weeps underneath her and the Reagons anchor the chorus of her unforgettable performance with their deep, bittersweet harmonies. (Verve Forecast)

—Lee Hildebrand

At Yoshi's (510 Embarcadero West, Oakland) on Saturday, Jan. 29, 8 & 10 p.m. $24. Yoshis.com

Zongo Junction

Thieves!

At first, there's something ineffably unsavory about **Zongo Junction**. It's the same thing that makes one cast aspersions against **Antibalas Afrobeat Orchestra**, **Vampire Weekend**, **The Talking Heads**, and just about every other North American group that's taken inspiration, to varying degrees, from Afrobeat, the hybrid genre born of traditional African music and modern funk in 1970s Nigeria. You don't want to like them because you don't want to believe that something as rooted in time and place and geopolitics as Afrobeat can be replicated so effortlessly by a bunch of well-educated twentysomethings living in Brooklyn.

The thing is, though: These guys are good. The thirteen-piece band — several members of which are Bay Area transplants — honors Afrobeat by borrowing, simply and plainly, from the the genre's pioneer **Fela Kuti**. All of his formal hallmarks dominate the band's five-song debut EP: the densely orchestrated, interlocking rhythms on "Oh Why?" and "Made It Made Of"; the figuratively political lyrics on "Elephant and Mosquito"; the rambunctious, vital, heart-thumping horn work throughout. But the boys have also managed, an ocean and a half century away, to harness the unmistakable joy Kuti took in his performances. *Thieves!* is an utterly jubilant and adeptly instrumentalized take on the genre's greatest triumphs. If anyone's ready to take up the mantle as Afrobeat's US ambassadors, it's these guys. (self-released)

— Ellen Cushing

Oluyemi Thomas/Sirone/Michael Wimberly

Beneath Tones Floor

Not for nothing was Oakland multi-reedist **Oluyemi Thomas** described as "the magical mystery man of the West Coast." His duet album with **Henry Grimes** was a singular pleasure, and his group **Positive Knowledge** with his wife, poet **Ijeoma Thomas**, has been a local free-jazz fixture for many years. So the prospect of a disc pairing him with late bass legend **Sirone (Revolutionary Ensemble)** was enticing, to say the least.

The album's title accurately describes the deep, dark, woody textures that anchor the music. The first sounds you hear are the bass and bass clarinet initiating a quiet dialogue, and from there the intensity level rises, ebbing at times down to solo instrumental statements, then returning like a tsunami of full-throated free-jazz screaming. Listening to it is virtually telepathic.

Record label **No Business** posits this as Sirone's final American recording, and it does him proud. *Beneath* was recorded live in 2008 at the **Brecht Forum** in New York, within a year of Sirone's passing, but he sounds like he may as well be 21. Unfortunately, the bass tone suffers from what sounds like a direct signal, but that doesn't diminish the power of the music or Sirone's monumental ability on his instrument. Thomas brings a barrage of extended techniques — wailing, squealing, shrieking, and whispering, switching at times to musette, flute, soprano sax, and even percussion. For his part, Wimberly seems glued to Sirone, and only occasionally steps to the fore. The three players coalesce as if they had played together repeatedly instead of just once. As a unit, they make a forceful statement. (No Business)

—Tom Chandler

At 57th St. Gallery (5701 Telegraph Ave., Oakland) on Saturday, Jan. 29, 7 p.m. 57thStreetGallery.com

LOCAL LICKS

BY [illegible]

DJ Beh2k & The Empire Present Mistah FAB

I Found My Backpack

Apparently, the hyphy movement is dead. So says **Mistah FAB** in the opener to his new mixtape, a surprisingly defensive eulogy called "Blame Me." Rapping over a hypnotic, down-tempo beat supplied by **Droop-E**, FAB snaps back at his detractors, owns up to his yellow-bus antics, and reestablishes himself as a common-man rapper. It's a change for the better. (Faeva Afia)

At the Rockit Room (406 Clement St., San Francisco) on Saturday, Mar. 5, 9 p.m. $15-$20.

The B Stars

Behind the Barn with the B Stars

It's not every honky-tonk band that opens an album with a paean to a tattooless woman. Singer **Greg Yanito** can't help but sound disappointed as he croons over a double-time bass line: *No hearts, no birds, no four-letter dirty words.* Humor notwithstanding, the B Stars often bemoan the ugly side of human relationships. But their music is rickety and pure. (Rust Belt Recordings)

At Amnesia (853 Valencia St., San Francisco) on Thursday, Mar. 31, 9 p.m.

Nobunny

Raw Romance

The two latest releases from trash-rock star **Nobunny** originally dropped on cassette, but this week the singer regaled us with a full twelve-track disc of demos, complete with hand-claps and bizarre samples. His tambourine and guitar overtake his vocals on most songs, which give them a rough-demo quality. His voice is a scratched-plucked croak. (Burger)

At the Knockout (3223 Mission St., San Francisco) on Wednesday, Feb. 9, 9 p.m. $10.

Bum Spoo Spoo

Illegitimus Non Carborundum

It turns out there's no reason to be intimidated by the completely incomprehensible title of this disc. It's actually catchy, worldish folk music composed for a five-member string band, whose instruments include banjo, saw, bass, and violin. **Bowie Johnson** sings in an unfussy alto, harmonizing with bassist **Rik Murray**. "Eleven Arrows" is pure momentum barstool swing. (I Am We Productions) ●

Bay Area bands: show us what you've got. Send CDs to Local Licks c/o the *East Bay Express*.

CONCERTS & CLUBS

ON SALE THIS WEEK

[illegible]: Sat., June 11, 7 p.m., $42. Greek Theatre, Gayley Rd. at Hearst Ave (UC Berkeley), Berkeley

PJ Harvey: Goes on sale Sunday, Jan. 30 at 10 a.m. Thu., April 14, 8 p.m. $38.50-$40.50. The Warfield, 982 Market St., San Francisco

Raphael Saadiq w/ Quadron: Tickets on sale Friday, Jan. 28 at 10 a.m. Fri., April 15, 9 p.m. $30.50-$40.50. The Regency Center, 1290 Sutter St., San Francisco

The Script: Goes on sale Friday, Jan. 28 at 10 a.m. Thu., May 26, 8 p.m. $18-$35. The Warfield, 982 Market St., San Francisco

THURSDAY 27

EAST BAY

All Ages

[illegible] Towers rock, [illegible] w/ [illegible], [illegible] Art, 6:30 pm, $5

Blues, Folk & Country

[illegible] Freight & Salvage Coffeehouse, 8 pm, $18.50-$20.50

Coleman/Shelton/[illegible]/[illegible] Thomas [illegible], 7-8 pm, donations accepted

Frank Jaffe jazz guitar, Casa Vino, 7-9 pm, free

Jazz, Lounge & Cabaret

Skip Henderson and [illegible] Quinn's Lighthouse, 8 pm, free

Rock & Pop

[illegible] w/ [illegible], [illegible] and Clouds, & [illegible], Starry Plough, 9 pm, $6

[illegible] The New Parish, 8 pm, $15-$16

The [illegible] Pat's Irish Sports Bar, 10 pm, free

SAN FRANCISCO

Blues, Folk & Country

Bluegrass & Old-Time Music Jam [illegible] Atlas Cafe, 8-10 pm, free

[illegible] w/ Suzanne [illegible] & Ages and Ages, Amnesia, 9 pm, $5

Phil [illegible] Amnesia [illegible], 8 pm, free

Jazz, Lounge & Cabaret

Beach Blanket Babylon musical revue and spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming, Club Fugazi, 8 pm, $25-$77

George Cables and [illegible] Yoshi's San Francisco, 8 & 10:30 pm, $45

The [illegible] Le Colonial, 7-10 pm, free

Paula West & The George Mesterhazy Quartet Pearl [illegible], 8 pm, $35-$45, $65 for Valentine's Day special

Rock & Pop

[illegible] w/ Little [illegible] & [illegible] on Fire, Hemlock Tavern, 9 pm, $6

Free Energy w/ The Postelles, [illegible] & the Sex, The Independent, 8 pm, $14

Greg Ashley w/ [illegible] (Shakers, [illegible]), & [illegible], Hemlock Tavern, 9 pm, $6

[illegible] The Fillmore, 7 pm, $27.50

[illegible] Johnny Foley's Irish House, 9 pm

Pebble Theory w/ [illegible] & [illegible], Cafe du Nord, 8 pm, $11

Band Hog w/ [illegible], [illegible] Bar, 8 pm, $8

[illegible] Palace of Fine Arts, 8 pm

Tom [illegible] Band w/ [illegible], [illegible], 10 pm, $8

World, Latin, Reggae & Reggaetón

Flamenco Thursdays traditional music & dancing w/ [illegible] & Stephanie [illegible], Peña Pachamama, 8 pm, $12

FRIDAY 28

EAST BAY

Blues, Folk & Country

[illegible] w/ Coyote Grace, Freight & Salvage Coffeehouse, 8 pm, $20.50-$30.50

[illegible] [illegible], 2-8 pm, donations accepted

Classical & Opera

Oakland East Bay Symphony [illegible], Paramount Theatre, 8 pm, $20-$90

Oakland East Bay Symphony presents [illegible] w/ guest soloists Carrie Hennessey and Brian Leatherbury, & world [illegible] by Armenian composer [illegible], Paramount Theatre, 8 pm, $20-$60

More Listings Online

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Jazz, Lounge & Cabaret

Con Alma World Jazz Group Cafe Lulu, 7:30-10 pm, $10

[illegible] Jupiter, 8 pm, free

[illegible] The Uptown, 8 pm, $10

Troubadours of Divine Bliss Subterranean Arthouse, 10 pm, $10-$15

Rock & Pop

[illegible] w/ [illegible], Red Hat, 9 pm, $8

[illegible] w/ [illegible] & [illegible], Starry Plough, 9 pm, $15

[illegible] Fox Theater, 8 pm, $35

Soul, Funk R&B & Hip-Hop

The [illegible] w/ [illegible], [illegible] Down Low, 9 pm, $5-$7

World, Latin, Reggae & Reggaetón

[illegible] [illegible] guest & [illegible] on Solano, 7:30 pm, free

[illegible] [illegible], 8 pm, $12

SAN FRANCISCO

Experimental & Avant-Garde

[illegible] w/ [illegible], Make-Out Room, 7:30 pm, $7

Jazz, Lounge & Cabaret

Beach Blanket Babylon musical revue and spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming, Club Fugazi, 8 pm, $25-$77

[illegible] Thomas Jazz [illegible] Top of the Mark, 9 pm, $10

[illegible] Yoshi's San Francisco, 10:30 pm, $10

[illegible] The [illegible] & [illegible] Records, 5 pm, free

Paula West & The George Mesterhazy Quartet Pearl [illegible], 8 pm, $35-$45, $55 for Valentine's Day special

Royal [illegible] Yoshi's San Francisco, 8 pm, $20

Rock & Pop

The 21st Century w/ [illegible] & [illegible], Cafe du Nord, 8 pm, $12

[illegible]: 100 Years of Robert Johnson w/ David Edwards, Hubert Sumlin, Cedric Burnside, Lightnin' Malcolm, The Regency Center, 8 pm

[illegible] w/ [illegible] & Friends, Hemlock Tavern, 10 pm, $10-$12

[illegible] w/ [illegible] & [illegible], Great American Music Hall, 8 pm, $16

[illegible] The Fillmore, 9 pm, $25

[illegible] w/ [illegible], [illegible], 8:50 pm, $10-$12

Top [illegible] Band [illegible] Foley's Irish House, 9 pm, free

Soul, Funk R&B & Hip-Hop

K. Flay [illegible], 9 pm

Robert Randolph & the Family Band w/ The Constellations, The Independent, Jan. 28-29, 9 pm, $25

[illegible] 12 Year Anniversary w/ [illegible] Thought of The Legendary [illegible] [illegible], 10 pm, $15-$20

[illegible] w/ K. Flay & The [illegible] Party, [illegible], 8 pm, $8-$10

World, Latin, Reggae & Reggaetón

Albino! w/ [illegible], Elbo Room, 10 pm, $10

[illegible] Band Amnesia, 8 pm, $7-$10

SATURDAY 29

EAST BAY

Blues, Folk & Country

Big Sandy and His Fly-Rite Boys w/ Red Meat & the Honeybees, The Uptown, 8 pm, $15

[illegible] Taylor: [illegible] Mama Buzz, 1-8 pm, donations accepted

[illegible] Freight & Salvage Coffeehouse, 8 pm, $20.50-$22.50

Rough [illegible] w/ [illegible] & [illegible], Starry Plough, 9 pm, $8

Classical & Opera

[illegible] of Music, [illegible] St. John's, 7:30 pm, $15-$20

Jazz, Lounge & Cabaret

Lee & Jay Jazz at Jay, 5:30 pm, free

Laurie Antonioli and the American Dreams Band [illegible], 8 pm, $15

[illegible] Wright Yoshi's, 8 & 10 pm, $14

[illegible] Jupiter, 8 pm, free

[illegible] [illegible] Theory, 7 pm

Kids

Los Amiguitos de La Peña Saturday morning children's show w/ live music, La Peña Cultural Center, 10:30 am, $5, kids $4

Rock & Pop

[illegible] Presents [illegible] Blakes on Telegraph, 8 pm

[illegible] w/ [illegible], [illegible], 924 Gilman, 8 pm, $7

Soul, Funk R&B & Hip-Hop

[illegible] w/ [illegible], The Den, 8 pm, $15-$50

World, Latin, Reggae & Reggaetón

[illegible] Thought [illegible] Family Vibes [illegible] Down Low, 9 pm, $5

Live Reggae Night w/ rotating live bands, Sweet Fingers, 9 pm, free

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Gibson

PICKS

Monotonix

Many modern bands treat their live show as an afterthought, but the power of performance shouldn't be underestimated. Just look at **Monotonix**. The garage-rock power-trio from Tel Aviv has experienced a meteoric rise in just a few years — opening for Faith No More, playing major festivals, signing to an established indie label (Drag City), and recording its latest, *Not Yet*, with producer-extraordinaire Steve Albini. Its 2008 debut EP *Body Language* was a raw, infectious introduction to the trio, but the band's live-show antics have garnered it the most attention. A usually half-naked singer Ami Shalev crowd-surfs, climbs structures, commands the crowd to do things, and basically obliterates the line between the audience and the band (which performs on the floor). It all makes for a sweaty, interactive affair for those in close range of the members, but doesn't always make for a coherent set. Nonetheless, it's a memorable experience. Monotonix performs at the **Rickshaw Stop** (155 Fell St., San Francisco) with **Ty Segall** and **Nodzzz** on Friday, Jan. 28, 8:30 p.m. $10. RickshawStop.com — *Kathleen Richards*

Big Head Blues Club

A side project of **Big Head Todd & the Monsters**, **Big Head Blues Club** was actually assembled to pay homage to the centennial birthday of blues legend **Robert Johnson**. In addition to this string of dates, a tribute album featuring interpretations of ten Johnson classics, entitled *100 Years of Robert Johnson*, is set to drop at the beginning of March. While this album notably boasts **B.B. King**, **Ruthie Foster** and **Charlie Musselwhite** as members, the only other Blue Club members who'll be playing on this date will be **Muddy Waters/Howlin' Wolf** guitarist **Hubert Sumlin**, modern blues duo **Cedric Burnside** and **Lightnin' Malcolm**, and 95-year old **David "Honeyboy" Edwards**, a close friend of Johnson's who claims to have witnessed the late blues artist unwittingly down a poisoned bottle of whiskey. This multi-generational meeting at the blues crossroads will be taking place on Friday, Jan. 28 at the **Regency Ballroom** (1290 Sutter St., San Francisco) 8 p.m. $35-$52.50. RegencyCenterSF.com — *Dave Gil de Rubio*

Ween

With its 1992 hit, "Push th' Little Daisies," **Ween** seduced rock and jam band fans who were just a little to the side of the mainstream. But the band, now well over two decades old, outstrips nearly all its peers in sheer weirdness. According to legend, **Mickey Melchiondo** and **Aaron Freeman**, who later rechristened themselves Dean and Gene Ween, met in eighth grade, recorded a whole spate of albums on cassette, and borrowed from an improbable mix of forbears. Known for jumping between genres from song to song, the two frontmen have nonetheless maintained their penchant for lyrics that are shocking, mean, and oftentimes hilarious. (Sample song titles include "Piss Up a Rope," "Baby Bitch," "Hey Fat Boy (Asshole)," and "Don't Get 2 Close (2 My Fantasy)," which is about — you guessed it — molestation.) Nonetheless, Ween's prolific output — not to mention its hours-long live sets — have made the band's acolytes a devout bunch. At **The Fox Theater** (1807 Telegraph Ave., Oakland) on Friday, Jan. 28, 8 p.m., $39. APEConcerts.com — *Rachel Swan*

Hymn for Her

Hymn for Her, the duo of **Lucy Tight** and **Wayne Waxing**, has created its own singular brand of music by blending ragged Americana, bare bones country, and acoustic folk rock. Tight's dark, powerful vocals hit you like a force of nature, ably supported by the harmonies of Waxing's stark, high tenor. The duo plays mostly on acoustic instruments, including a homemade three-stringed guitar-banjo hybrid made of a cigar box and broom handle. The band's arsenal also features dobro, bass drum, and harmonica. They dress like rednecks who were caught in a thrift store explosion, but their tunes are intelligent, well-crafted, and played with a fire and brimstone ferocity. At **Mama Buzz Cafe** (2318 Telegraph, Oakland) on Wednesday, Feb. 2, 7 p.m. free. MamaBuzzCafe.com — *j. poet*

Gold Coast Chamber Players

Thanks to **Pamela Freund-Striplen** of the **Gold Coast Chamber Players**, Lafayette has finally recognized **Black History Month**. The ensemble's special event, ***Harmony and Melody: A Celebration of Black History***, showcases the deep bass of **Lawrence Beamon**, Top 5 Finalist on ***America's Got Talent***. In addition to singing spirituals, Beamon helps explore in song and word the African American aspect of the "American" string quartet composed by Czech composer **Antonin Dvorak**. The *Panamanian Dances* for string quartet by African-American **William Grant Still** round out this exceptional program. At **Lafayette Library** (3491 Mt. Diablo Boulevard, Lafayette) on Saturday, **Jan. 29**, at 7:30 p.m. and Sunday, **Jan. 30**, at 4 p.m. $30, $15 for students. 925-284-7404 or GCPlayers.org — *Jason Victor Serinus*

C&C

SAN FRANCISCO

Blues, Folk & Country

Kermit Kool [illegible] Saloon, 8-11 pm.

free

Happy Ron: [illegible] Artmatic: [illegible], DJ [illegible], MAY 13, [illegible] Thee Parkside, 3 pm, free

[illegible] Amnesia, 9 pm

[illegible] [illegible] Thee Parkside, 8 pm, $8

Jazz, Lounge & Cabaret

Beach Blanket Babylon Musical revue and spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming. Club Fugazi, 7 & 10 pm. $25-$77

George Clinton and Parliament Funkadelic Yoshi's San Francisco, 8 & 10:30 pm. $45

Paula West & The George Mesterhazy Quartet Rrazz Room, 8 pm. $35-$45, $65 for Valentine's Day special

Rock & Pop

A.L.O. The Fillmore, 9 pm, $22.50

[illegible] Nob Hill Masonic Center, 7 & 10 pm, $45

The Get Up Kids w/ Rosen Train & River City Extension. Slim's, 8:30 pm, $22, $25

[illegible] w/ The Attachments & The Hot Toddies. Rickshaw Stop, 7:30 pm, $10

Spanish Bombs w/ Chuck Prophet & Chris von Sneidern performing London Calling By The Clash, plus The Tiger Ups. Great American Music Hall, 8 pm, $17

Weekend w/ Terry Malts & [illegible], Hemlock Tavern, 9:30 pm, $10

Soul, Funk, R&B & Hip-Hop

[illegible] & The Family Band w/ The Constellations. The Independent, 9 pm, $25

Sole Johnny Foley's Irish House, 8 pm, free

SUNDAY 30

EAST BAY

Blues, Folk & Country

Americana Unplugged Ashkenaz, 4 pm, free

The Rose Freight & Salvage Coffeehouse, 8 pm, $28.50, $30.50

[illegible] Starry Plough, 3-6 pm, $8

[illegible] Presents [illegible] Jazz Jam Zazou's Waterfront Restaurant and Nightclub, 5-10 pm, $10

Jazz, Lounge & Cabaret

Hawaiian Legends in Concert: Ledward Kaapana, Nathan Aweau and Dennis Kamakahi Yoshi's, 7 pm, $20, $28

Terrence Brewer Trio Venue, 6:30-9 pm, free

UC Jazz People Group Jazzschool, 4:30 pm, $12

More Listings Online

Get info about hundreds of musical events at EastBayExpress.com

www.EastBayExpress.com

SAN FRANCISCO

Blues, Folk & Country

[illegible] w/ The Mission Rock & [illegible] West Inn, Thee Parkside, 8 pm, $7

Lounge Songwriters Unplugged w/ **Stacy Kray, Dorinda and [illegible]** Yoshi's San Francisco, 6-11 pm, $7

[illegible] and Thunder Blue blues jam. Skip's Tavern, 9:30 pm, free

[illegible] w/ **[illegible]** Thee Parkside, 8 pm, $7

Classical & Opera

[illegible] on piano for Sunday Mass gospel brunch. Top of the Mark, 10 am-1 pm, $69 for brunch plus gratuity and tax.

Jazz, Lounge & Cabaret

Beach Blanket Babylon Musical revue and spoof of pop-culture figures in which Snow White roams around the world in search of Mr. Charming. Club Fugazi, 2 & 8 pm, $25-$127

[illegible] Sunday Gospel series. [illegible], 6 pm, $20-$60, $65 dinner and show

Paula West & The George Mesterhazy Quartet Rrazz Room, 7 pm, $35-$45, $85 for Valentine's Day special

[illegible] featuring [illegible] [illegible], 8:30-9:30 pm, $6

Rock & Pop

The Bliss w/ Sonny Smith from Sonny & the Sunsets. Bandpresents Music Hall, 8 pm, $16

Get Up Mess w/ [illegible], River City Extension. Bottom of the Hill, 8 pm, $22, $26

[illegible] w/ Smoke & Tomatoes [illegible]. Hemlock Tavern, 9 pm, $6

Kentucky Fried Mixtape w/ [illegible], Dre Mariano And Jake [illegible], dj [illegible], [illegible], 7 pm

Undertow w/ Thursday, [illegible] At [illegible]. The Regency Center, 7:30 pm

Soul, Funk, R&B & Hip-Hop

Jerry Lawson & Talk Of The Town Yoshi's San Francisco, 7 pm, $30

World, Latin, Reggae & Reggaetón

[illegible] w/ Rocco Deluca. The Independent, 8 pm, $22

MONDAY 31

EAST BAY

Blues, Folk & Country

Bluegrass Jam McGrath's Pub, 7:30 pm, free

Classical & Opera

Classical at the Freight presents our Fourth Annual Mozart Birthday Chamber [illegible] Freight & Salvage Coffeehouse, 8 pm, $18.50, $20.50

Jazz, Lounge & Cabaret

The Lost Trio Led by Phillip Greenlief, w/ special guests. Kingman's Ivy Room, 9-11 pm, free

[illegible] Oster/Welker Jazz Alliance Yoshi's, 8 pm, $12

The People w/ Michael Aaberg, Howard Wiley, [illegible], & special guests. Jazzschool, 10 pm, $5

SAN FRANCISCO

Blues, Folk & Country

The Thunder Jazz with A.J. Skip's Tavern, 7:30 pm, free

[illegible] w/ [illegible], & The Range [illegible] Wilderness, [illegible], 8 pm, $5

Jazz, Lounge & Cabaret

Le Jazz Hot Le Colonial, 7 pm, free

Rock & Pop

Against Me! w/ Cheap Girls & Fences. Slim's, Jan. 31-Feb. 1, 8 pm, $14-$15

[illegible] w/ [illegible] Happy For Everything. The Knockout, 9:30 pm, $6

[illegible] Johnny Foley's Irish House, 8 pm, free

[illegible] w/ School of Seven Bells. The Warfield, 8 pm

[illegible] & The Weekend The Fillmore, 8 pm, $22.50

TUESDAY 1

EAST BAY

Blues, Folk & Country

[illegible] Dance Night w/ [illegible] Bar & Grill, 7:30-11 pm, free

[illegible] [illegible] Restaurant, 7:30-9 pm, free

Classical & Opera

Composers Inc. [illegible] New [illegible] Music featuring new compositions by Carl Schimmel, [illegible], Brent Waugh, [illegible], & [illegible]. [illegible] & Gallery, 8 pm, $10-$12

Jazz, Lounge & Cabaret

Yoshi's

jazz club and JAPANESE RESTAURANT yoshis.com

Top 100 Restaurants 2009 & 2010 SF Chronicle

SAN FRANCISCO

Wed Jan 26 [illegible]
The Weird World of BLOWFLY
[illegible] Clarence "Blowfly" [illegible] and John [illegible]

Thurs, Jan 27 - Sat, Jan 29
Tues, Feb 1
GEORGE CLINTON
& PARLIAMENT FUNKADELIC

Fri Jan 28 [illegible] this weekend!
ROYAL CROWN REVUE

Fri Jan 28 (10:30pm) this weekend!
BREAKESTRA

Sun Jan 30 this weekend!
[illegible] "The Sing-Off"
JERRY LAWSON & TALK OF THE TOWN

Mon Jan 31 next week!
TIFT MERRITT
& SIMONE DINNERSTEIN in Night

Wed Feb 2
THE WOOD BROTHERS
(including CHRIS WOOD of Medeski, Martin & Wood)

oakland

Wed Jan 26 [illegible]
CHRIS CAIN

Jan 27-29 [illegible]
BOBBY HUTCHERSON QUARTET
70TH BIRTHDAY CELEBRATION with [illegible] & Eddie Marshall with special guest ANTHONY WILSON

Sat Jan 29 this weekend!
LIZZ WRIGHT

Sun Jan 30 this weekend!
HAWAIIAN LEGENDS IN CONCERT
featuring LEDWARD KAAPANA, NATHAN AWEAU & DENNIS KAMAKAHI

Mon, Jan 31 next week!
OSTER / WELKER JAZZ ALLIANCE

Tues Feb 1 next week!
MARY JENSON
MADS TOLLING & JOSÉ NETO

Feb [illegible]
THE TONY WILLIAMS LIFETIME TRIBUTE BAND
featuring JACK BRUCE (Cream)
VERNON REID (Living Colour)
JOHN MEDESKI (Medeski, Martin & Wood)
& CINDY BLACKMAN (Santana, Lenny Kravitz)

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C&C

Jazzschool Tuesdays featuring students from the Berkeley music school, Jupiter, 8 pm, free
Mary Jenson with special guests Shake Tilting & Jane Hale Yoshi's, 8 pm, $12

Rock & Pop

Gymbrell's Music Gun Presents featuring guests from Rogue Wave: Crows City Rockers, Persephone's Bees, Bright Eyes, 8 [illegible], The Layover, 10 pm, free

SAN FRANCISCO

Blues, Folk & Country

Lounge: Late Night Live w/ Michael Hale and Jilan Kane Yoshi's San Francisco, 8 pm, $8

Jazz, Lounge & Cabaret

George Cables and Parliament Jazzschool Yoshi's San Francisco, 8 pm, $15
Jazz Lynn hosted by Rugi Kaney, Slap's Tavern, 8-11:30 pm, free
Marty Eggers Pier 23, 8:30 pm, free
featuring Night Jump! George Jones plays Afro jazz, plus a swing Piano Bench Vest Club, 8 pm, $10-$12

Rock & Pop

Bebe Mel w/ Cheap Hits & Fences, Slim's, 9 pm, $14-$16
The Jazzschool w/ Curse Of Parables & Broken Coast, Elbo Room, 9 pm, $6
Three Hits of Gold w/ Thomas Shepherd & Lotus Moons, Bottom of the Hill, 8 pm, $8

World, Latin, Reggae & Reggaetón

Michael Hale w/ Mystic Roots Band & [illegible] The Independent, 9 pm, $25

WEDNESDAY 2

EAST BAY

Blues, Folk & Country

Hymn for Her, Tippy Canoe Global Bar, 7-8 pm, donations accepted
Little Wings & Kath Bloom w/ Jeffrey Mason & Lee Bluhe The New Parish, 8 pm, $8
Loudon Wainwright III w/ Lucy Wainwright Roche, Freight & Salvage Coffeehouse, 8 pm, $19.50-$20.50

Pansy Division plays 924 Gilman on 1/29

Jazz, Lounge & Cabaret

Ron Kuna & the Sound Wave Rooster's Roadhouse, 8:30 pm, free
The Tony Williams Lifetime Tribute Band featuring Jack Bruce, Vernon Reid, John Medeski and Cindy Blackman Yoshi's, 8 & 10 pm, $35

Rock & Pop

Third Global Of Abigail Rutledge w/ Hurry Up Shotgun, Same Gravity Stork Club, 8 pm, $5

SAN FRANCISCO

Blues, Folk & Country

Bluegrass Country Jam w/ Global & Chaos, Plough and Stars, 9 pm, free
Bobby Long Cafe du Nord, 8 pm, $12
The Wood Brothers Yoshi's San Francisco, 8 pm, $15-$17

Jazz, Lounge & Cabaret

BG Wednesdays featuring Amendola vs. Blades, COBA, 9 pm, $7
Beach Blanket Babylon Musical revue and spoof w/ pop-culture figures as Snow White searches the world in search of Prince Charming, Club Fugazi, 8 pm, $65-$77

DishDishDish w/ Gaucho & Michael Abraham, Amnesia, 7 pm
Paula West & The George Mesterhazy Quartet Rrazz Room, 8 pm, $35-$45, $85 for Mezzanine Day Special

Rock & Pop

Corruptors w/ Vanishing Breed & [illegible], The Knockout, 9:30 pm, $6
Generationless w/ The Blind Shake & Dollar vs. Gravity, Hemlock Tavern, 9 pm, $7
Jazzschool w/ Clutch, Valiant Thor, The Warfield, 8 pm, $25
Global Charlot w/ Vanity & Associates & Cash, Elbo Room, 9 pm, $8

Soul, Funk, R&B & Hip-Hop

Ivan Neville w/ Hellish & [illegible], The Independent, 8 pm, $15

World, Latin, Reggae & Reggaetón

Lounge: Global Movement w/ Ya'Ahla Yoshi's San Francisco, 8 pm, $7

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

Ashkenaz
Music & Dance Community Center

WED 1/26 8:00 pm $10 — FOLK, AMERICANA, GRATEFUL DEAD — DEDICATED MANIACS WITH DAVID GANS
THU 1/27 9:00 pm $10 — CUBAN SALSA — FELIX SAMUEL BAND — Havana-born singer from Los Boleros, Pellejo Seco, Jesus Diaz & more
FRI 1/28 9:00 pm $13, $10 students — EAST COAST SWING, JUMP, HOP — STEVE LUCKY & THE RHUMBA BUMS featuring MISS CARMEN GETIT — 8:00 pm E. Coast Swing dance lesson
SAT 1/29 9:00 pm $15, $12 students — CAJUN ZYDECO – FROM LOUISIANA — CEDRIC WATSON & BIJOU CREOLE — 8:00 pm Cajun/Zydeco dance lesson
SUN 1/30 3:00 pm $6, $4 kids — KIDS SHOW — GERRY TENNEY & CALIFORNIA KLEZMER
SUN 1/30 7:30 pm $10 — FLAMENCO — FLAMENCO OPEN STAGE featuring Yaelisa, Jason McGuire "El Rubio," Fe de la Isla, Melissa Cruz, Marina Elana, & more
TUE 2/1 8:30 pm $10 — CAJUN ZYDECO BLUES — TOM RIGNEY & FLAMBEAU — 8:00 pm Cajun/Zydeco dance lesson
WED 2/2 8:00 pm $7 — FOLKDANCE — BALKAN FOLKDANCE — 7:00 pm dance lessons
THU 2/3 9:30 pm $10 — GRATEFUL DEAD NIGHT — THE DEAD GUISE — Chinese New Year celebration!

2/4 UNITE HAITI UNITE — 2/5 FELIX SAMUEL
2/6 CLEAR CONSCIENCE — 2/6 SAVOY FAMILY BAND
2/8 TAMBORES JULIO [illegible] — 2/12 [illegible]
2/13 [illegible] ENSEMBLE — 2/5 THE UPFRONTS

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Jupiter
2181 Shattuck Ave. [illegible]
www.[illegible]

THUR 1/27
SELECTOR: DJ FFLOOD
Bay DJ ffflood has long been submerged in a multitude of music and art scenes, from the dancehall street dance to junglist house and rave culture, to dubbed out glitch hop & soulful lounge scenes, to sound collage art openings, to live hip hop collaborations, to political circus theater and beyond!
www.myspace.com/ffflood

FRI 1/28
CVDUB
Bay Fearless leader Clyde the Slyde, aka Chicken Bone, brings us an update on some of the groundwork laid by Augustus Pablo, Ernest Ranglin, and classic Studio One recordings from the 60s and 70s. The new version, Clyde Version Dub, pushes boundaries between dub, reggae and jazz for an altogether unique sound.
www.reverbnation.com/cvdub

SAT 1/29
NATHAN CLEVENGER GROUP
Bay Oakland born guitarist/composer Nathan Clevenger leads his group into the Jup in support of the release of their debut album The Evening Earth, highlighting Nathan's take on modern jazz, which he describes as being preoccupied with close harmony and a tangled style of counterpoint.
www.nathanclevengermusic.com

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THUR 1/27
ARSENII VASELENKO
WOOLLY MOON

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SAT 1/29
LITTLE QUEENIE, MIDNITE SNAXXX
LENS, BORN PETRIFIED
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TUE 2/1
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FRI. JAN 28th — 8:30PM - 11:30PM — THE BONEDRIVERS — Rock & Blues
SAT. JAN 29th — 8PM - 9PM — SALSA DANCE LESSONS — Rock & Blues
9:30PM - 11:30PM — ALMA DEL BARRIO — Various Latin Music including Salsa, Latin Jazz, Rumba and More
SUN. JAN 30th — 6PM - 9PM — ADACHI & PREUSS DUO — Jazz Standards
TUES. FEB. 1st — 5PM - 8PM — DAN DAMON — Solo Piano
9PM - 11:30PM — ON THE AIR - TUESDAY NIGHT JITTERBUG — "On The Air" is a swing/jump group good for both listening and dancing, think of Louis Prima meets Louis Jordan and Fats Waller. The upshot: Fun.

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DJ&DANCE

THURSDAY 27

EAST BAY

Academy Night w/ DJ and MC Joe C. spinning hip-hop, R&B, [illegible], & Top 40. [illegible] [illegible], 9 pm, $3, [illegible] free w/ valid ID

[illegible] w/ DJs Kool Karlo & Chris Fox, [illegible] Dave Lee, 9 pm, free

Delicious Thursdays [illegible], 10 pm, free

DJ dance [illegible], 9 pm, free

Electric Latin Pop from Planeta Bits DJ Kool [illegible] reggae, local hits, & more, Kitty's, 10 pm, free

Happy Funk w/ DJ [illegible] spinning reggae, African, salsa, cumbia, Brazilian, boogie, disco, & funk, Kitty's, 7 pm, free

[illegible] Vibe featuring DJs [illegible], Luka's Taproom & [illegible], hip-hop, 10 pm, $5

Pressure Kelly w/ DJs [illegible] & Mr. [illegible] spinning [illegible], dance and [illegible], The Uptown, hip-hop, 10 pm, free

Riff Raff indie pop, [illegible], new wave, dance, 10 pm-2 am, free

[illegible] w/ DJ [illegible], 9 pm, free

Tasty ladies' night w/ DJ [illegible] spinning hip-hop & R&B, Club 21, 9 pm, $12-$15

Throwback Thursdays [illegible], 7 pm, $4

SAN FRANCISCO

[illegible] [illegible] [illegible] [illegible], [illegible], Club [illegible] free before 9:30 p.m., $8

[illegible] by [illegible] [illegible], The Knockout, 7:30-10 pm, free

DJ Sarah & [illegible] spinning world music, [illegible], 9 pm, free

Hip'n'Bass w/ guest live act, dance par-[illegible] [illegible], & hip-hop local DJs spinning [illegible] [illegible], Underground SF, 9 pm, $5-$20

[illegible] [illegible] DJs, The [illegible], 10 pm, $10

[illegible] w/ [illegible] and guest DJs spinning hip-hop classics, funk, soul, [illegible], reggae, [illegible], [illegible] Lounge, 10 pm, $5

[illegible] [illegible] w/ DJs [illegible] [illegible] spinning dark electro, industrial, new wave, [illegible] [illegible] [illegible] all who want to be [illegible] many, Underground SF, 9 pm, $5, free if you wear [illegible]

Tropicana Night [illegible] [illegible] and guests spinning Salsa, Cumbia, Reggaeton and Merengue, Madrone Lounge, 9 pm, free

FRIDAY 28

EAST BAY

Club 21 w/ DJs spinning Latin music, Club 21, 9 pm, $6-$15

DJ [illegible] [illegible] The Layover, 10 pm, free

DJ [illegible]'s Fresh [illegible] Happy Hour w/ DJs spinning hip-hop, [illegible], & funk, Barkley Lounge, 5-9 pm, free

[illegible] Da Funk featuring DJ [illegible], The Layover, 9:30 pm, free

Friday [illegible] w/ DJ [illegible], 10 pm, $5

Hip-Hop dance [illegible] w/ [illegible], Club 1220, 9 pm, $8

[illegible] weekly in-house DJ series, [illegible], 7-10 pm, free

Old-School hip-hop and funk, [illegible], 9 pm, free

[illegible] DJ [illegible] spins funk, Latin, & dub, Easy Lounge, 10 pm, free

Reggae [illegible] Sweet Fingers, 9 pm, free

The Spanish Unclaimed w/ [illegible] spinning tropical, afro-rhythmic, cumbia, [illegible], salsa, reggae, reggaeton, & electro, The Uptown Lounge, 10 pm, free

Testify w/ DJ [illegible] spinning northern soul, Motown, '60s, disco, punk, new wave, & rock 'n' roll, Ruby [illegible], 10 pm, free

SAN FRANCISCO

[illegible] Club DJs [illegible] w/ Latin & Brazilian beats, [illegible], 10 pm, $5, free before 10:30 p.m.

DJ [illegible] [illegible], Madrone, hip-hop, 6-9 pm, free

Fame! hip-hop [illegible] night, hosted by DJ [illegible] & [illegible], [illegible], 9 pm, free

Fridays at [illegible] w/ DJs [illegible] & [illegible] spinning soul, funk, & salsa, [illegible], 6-9 pm, free

Hot [illegible] w/ [illegible], hip-hop [illegible] & special guest spinning '80s, electro, hip-hop, & R&B, [illegible] Club, 9 pm, $5

[illegible] w/ DJ [illegible] and [illegible], Make-Out Room, 10 pm, $5

Paris [illegible] International DJs [illegible] and [illegible] reggae, dancehall, hip-hop, soul & R&B, [illegible], 9 pm, $5

[illegible] w/ [illegible], [illegible], DJ [illegible] & [illegible], [illegible], 9 pm, $15

YSL Fridays w/ hip-hop DJs from the Bay Area and [illegible] spinning hip-hop, [illegible], 9 pm, $10

SATURDAY 29

EAST BAY

[illegible] w/ DJs [illegible], [illegible], & guests spinning hip-hop & R&B, [illegible] and [illegible], 9 pm, $6-$12

[illegible] Saturdays Club 1220, 9 pm, $5

Last Saturdays hosted by [illegible] & [illegible], [illegible], 9 pm, $5

[illegible] w/ DJs [illegible] and [illegible] Market [illegible] at 2:00 a.m., [illegible] Lounge, 10 pm, free

[illegible]-Up w/ DJ [illegible] spinning hip-hop, R&B, The [illegible], hip-hop, 6-10 pm, free

SAN FRANCISCO

[illegible] w/ DJs [illegible], & [illegible] guest DJ [illegible], [illegible], 10 pm, $8-$8

DJ [illegible] [illegible], 9 pm, free

[illegible] Saturdays w/ DJ [illegible] spinning hip-hop, funk, & mash-ups, [illegible] Lounge, 9 pm, $5

[illegible] International DJs [illegible] and [illegible] reggae, [illegible], hip-hop, soul, & R&B, [illegible], 9 pm, $5

[illegible] w/ DJs spinning hip-hop and [illegible], The [illegible], 9 pm, free [illegible] 10 p.m., [illegible] after

[illegible] DJs spinning [illegible] hip-hop [illegible] Top 40 & funky [illegible], [illegible], 11 pm, $20

SUNDAY 30

EAST BAY

[illegible] spinning rock on vinyl, [illegible], 10 pm, free

[illegible] of [illegible] DJ [illegible] and hosted [illegible], dancehall, [illegible], & dance [illegible], Shattuck Down Low, 9 pm, $10, ladies/students free before 11 pm

[illegible] Sundays featuring DJ [illegible], The Layover, 9 pm, free

Soul Sanctuary [illegible] Community dance, [illegible] Soul Sanctuary Dance, [illegible], Ashkenaz, 11 am-2 pm, $5-$15, free for newcomers or children 12 & under

[illegible] Sundays DJs spin dub, [illegible], & [illegible] hosted The Night Club, 7 pm, free

EAST BAY

DJ [illegible] spinning dub, [illegible] & soul, Easy Lounge, 9 pm, free

[illegible] & dance w/ [illegible] 9 p.m.-9 p.m., & [illegible] 9 pm-2 a.m. Club 1220, 4 pm-2 pm, free

[illegible] guest DJs spin hip-hop, new wave, & electro, Ruby [illegible], 10 pm-2 am, free

Underground hip-hop [illegible] '90s & [illegible], [illegible], 10 pm-2 am, free

TUESDAY 1

EAST BAY

DJ [illegible] spinning [illegible] & Latin funk, Easy Lounge, 9 pm, free

DJ [illegible] spinning punk, [illegible], dancehall, [illegible], 10 pm-2 am, free

In the House DJ [illegible] spins soulful [illegible] & funky dance, [illegible] Lounge, [illegible], 9 pm, free

Soul Pub DJs [illegible], [illegible] & guests spin reggae, dancehall, & [illegible], Luka's Taproom & Lounge, 10 pm, free

Soul Pub [illegible] Taproom & [illegible], 10 pm, free

Vintage featuring DJ [illegible] & weekly guests spinning deep cuts from the 60's through tomorrow, [illegible], 7 pm, free

WEDNESDAY 2

EAST BAY

Afternoon Delight w/ DJ [illegible] spinning [illegible], funk, & more, Kitty's, 5 pm, free

The [illegible] dance [illegible] Hip-Hop w/ DJs [illegible] Club 21, 9 pm, $6-$10

[illegible] hosted featuring DJ [illegible], 9 pm, free

[illegible] [illegible], indie, new wave, & dance rock w/ DJ [illegible], Ruby [illegible], 10 pm-2 am, free

Voodoo Wednesdays DJ [illegible] & hip-hop [illegible] spin salsa, cumbia, merengue, reggaeton, & more, plus salsa dance lessons, Luka's Taproom & Lounge, 9 pm, free

PICK

120 Minutes

If the DJ handle doesn't give it away, the MySpace page will: Ambient-witch house [illegible] oOoOO (or **Christopher Dexter Greenspan**) has some kind of extremely weird thought patterns that reflects in his music. Fortunately he's working in a medium that favors eccentricity. oOoOO specializes in glitchy hip-hop beats, though most of his music is soft around the edges. There's even a kind of lumpiness to the melodies. He does a [illegible] version of the **Nocera** dance track "Summertime." It's as though someone took a strip of sandpaper and smoothed out all the staccato intonations. This Saturday, Jan. 29, oOoOO hosts "120 Minutes," an independent music showcase with live visuals and featured bands, at the **Elbo Room** (647 Valencia St., San Francisco). He'll spin alongside fellow resident **DJ Whitch**, special guest **DJ Robert Dinero** and a major secret headliner act that's yet to be announced. 10 p.m., $5 before 11 p.m., $8. Elbo.com — *Rachel Swan*

LUKA'S
TAPROOM & LOUNGE
VOTED BEST PLACE TO DANCE & BEST PICK UP BAR
EAST BAY EXPRESS

WED 9PM Free — THE JET SET — DJs SANTERO & JEROOCH — weekly international dance party featuring the dance grooves from Africa, Asia, the dancehall & beyond

THUR 10PM Free — JUNGLE BOOGIE — DJs P-SIZZEN, KOOL KYLE & UNCLE JOE hip-hop, soul & your requests!

FRI 10PM $10 — MIGHTY IRIE — DJs ROCKER T, SMOKE-ONE & IRIE DOLE reggae, hip-hop & dancehall

SAT 10PM — SMOOVE SATURDAYS — DJs MALACHI & TIM DIESEL [illegible] hip-hop, [illegible]

SUN 9PM Free — THE SOUL FULL GLOW — RESIDENT DJ AEBLDEE — spinning soulful music for dancing...get up!

MON 9PM Free — THREE DAY WEEKEND — DJs C MOSES & MOROCCO SLIM — all vinyl hip hop & soul classics

TUES 10PM Free — THE NEW SOUL FYAH — DJ SERO & GUEST DJ HECTOR — [illegible] roots, hip-hop, reggae & dancehall

New Late Nite Happy Hour!!
Sunday - Thursday 10pm to 12am
$5 Margaritas
$3 Draft Beer Specials
[illegible] & More served til midnight

LUKA'S TAPROOM & LOUNGE
2221 BROADWAY @ W GRAND, OAKLAND
WWW.LUKASOAKLAND.COM

Starry Plough
$3 OFF ANY SHOW WITH VALID STUDENT ID

THU 1/27 9PM $8 — INTERCHANGEABLE HEARTS, CANONS AND CLOUDS, BLACK BALLOON, CITYZEN

FRI 1/28 9PM $15 — TEMPEST, PANDEMONAEON, NINE POUND SHADOW

SAT 1/29 9PM $8 — ROUGH WATERS, BEATIFIC, POCKIT

$6 PBR PITCHERS
7 DAYS A WEEK
4-6PM

SUNDAYS 5:30 PM — IRISH MUSIC SESSION W/ SHAY BLACK

TUESDAYS 7:30 PM • FREE — OPEN MIC W/ JUAN PEZ

MONDAYS 7:00 PM LESSON, 8:00 PM DANCING / FREE — TRADITIONAL IRISH DANCE & CEILI

WEDNESDAYS 8:00 PM • $7 DOOR — BERKELEY POETRY SLAM — Featuring local and hip-hop poets. $50 in cash prizes.

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3101 Shattuck
Berkeley 510.841.2082

THE TONY WILLIAMS LIFETIME TRIBUTE BAND
featuring JACK BRUCE (Cream), VERNON REID (Living Colour), JOHN MEDESKI (Medeski, Martin & Wood) & CINDY BLACKMAN (Lenny Kravitz, Santana)
Next Week!
Wed-Sat
February 2-5
Yoshi's oakland
510 EMBARCADERO WEST, OAKLAND CA
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[illegible]

EAST BAY EXPRESS

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Online
Line ads also available at EastBayExpress.com

Ad Deadline
Classified advertising deadline is Monday 4pm

LEGAL NOTICES

Fictitious Business Name Statement
File # 449011
The following individual is doing business as **Gatemouth Martial Arts** Street Address: 1303 Lincoln Ave., Alameda, CA 94501. Mailing Address: Same as above. Is hereby registered by the following owner: Jennifer [illegible] & Susan Keller, 472 Buena Vista Ave. # 308, Alameda CA 94501. This business is conducted by husband and wife. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
Gatemouth Martial Arts
1/12, 1/19, 1/26, 2/2/2011

Fictitious Business Name Statement
File # 445217
The following individual is doing business as **Iron Shark Publications** Street Address: 1309 Franklin St., Suite 808, Oakland CA 94612. Mailing Address: 1113 Tamarack Drive Dublin CA 94568, is hereby registered by the following owners: Stephen Drakuk, 7113 Tamarack Drive, Dublin, CA 94568; Megan W. Leonard, 7113 Tamarack Drive Dublin, CA 94568. This business is conducted by State or local registered domestic partners. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 12/[illegible]/2010.
Iron Shark Publications
1/5, 1/12, 1/19, 1/26/2011

Fictitious Business Name Statement
File # 448624-25
The following individual is doing business as **Chris Gomez Enterprises DBA Kelly's Corner** Street Address: 2920 MacArthur Blvd Oakland, CA 94602. Mailing Address: 1275 Excelsior Ave., Oakland, CA 94610 is hereby registered by the following owner: Christopher A. Hunter 1271 Excelsior Ave., Oakland CA 94610. This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
Chris Gomez Enterprises DBA Kelly's Corner
1/12, 1/19, 1/26, 2/2/2011

Fictitious Business Name Statement
File # 448450
The following individual is doing business as **The Business Foundation** Street Address: 7911 Oakport Street # 1120, Oakland, CA 94621. Mailing Address: c/o [illegible] # 29 [illegible], Morgan Hill, CA 95037 is hereby registered by the following owner: The Business Foundation, Inc., 7911 Oakport Street # 1120, Oakland, CA 94621. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on 1/1/2011. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
The Business Foundation
1/12, 1/26, 2/2, 2/9/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda, [illegible] Paseo Padre Parkway, Fremont, CA 94538.
TO ALL INTERESTED PERSONS: Petitioner, YUSUF ALI, [illegible] ALI HUSAIN, MURTAZA BEHNA, and SAKINA BEHNA filed a petition with this court for a decree changing names as follows: Present Names: YUSUF ALI, [illegible] YUSUF ALI HUSAIN, MURTAZA BEHNA, and SAKINA BEHNA. Proposed Names: YUSUF BADRI, [illegible] YUSUF BADRI, HUSAIN YUSUF BADRI, MURTAZA YUSUF BADRI, and SAKINA YUSUF BADRI.
THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
February 24, 2011 @ 2:30
[illegible]
Paseo Padre Parkway, Fremont, CA 94537
A copy of this Order to Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: [illegible] 2010
Signed: [illegible]
Judge of the Superior Court
1/5, 1/12, 1/19, 1/26/2011

Fictitious Business Name Statement
File # 448374
The following individual is doing business as **Pyramation Media** Street Address: 2520 College Ave. # 312, Berkeley, CA 94704. Mailing Address: Same as above, is hereby registered by the following owner: Dan [illegible], 2520 College Ave. # 312, Berkeley, CA 94704. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on 12/15/2010. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
Pyramation Media
1/19, 1/26, 2/2, 2/9/2011

Fictitious Business Name Statement
File # 448458
The following individual is doing business as **Pomponio Interests, LLC** Street Address: 2180 Allston Way, Suite 104, Berkeley, CA 94704. Mailing Address: Same as above, is hereby registered by the following owner: Pomponio [illegible], 2180 Allston Way, Suite 104, Berkeley, CA 94704. This business is conducted by a limited liability company. The registrant began to transact business under the fictitious business name listed above on 1/1/2011. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
Pomponio Interests, LLC
1/12, 1/19, 1/26, 2/2/2011

Fictitious Business Name Statement
File # 448587
The following individual is doing business as **The 3rd Above Studios** Street Address: [illegible] Ave., Oakland, CA 94[illegible]. Mailing Address: Same as above, is hereby registered by the following owner: [illegible], [illegible] Ave, Oakland, CA 94606. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
The 3rd Above Studios
1/26, 2/2, 2/9, 2/16/2011

Fictitious Business Name Statement
File # 448768
The following individual is doing business as **Inland [illegible]** Street Address: 412 Davenport Avenue, Oakland CA 94610. Mailing Address: Same as above, is hereby registered by the following owners: [illegible], 412 Davenport Avenue, Oakland, CA 94610; [illegible], 406 [illegible] St., Oakland, CA 94608. This business is conducted by a General partnership. The registrant began to transact business under the fictitious business name listed above on 1/1/2011. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
[illegible]
1/19, 1/26, 2/2, 2/9/2011

Fictitious Business Name Statement
File # 448797
The following individual is doing business as **University of Ireland** Street Address: 2017 Shattuck, Berkeley, CA 94704. Mailing Address: Same as above, is hereby registered by the following owner: Dr. Sean Hughes, 2645 Stuart St., Berkeley, CA 94705. This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/14/2011.
University of Ireland
1/12, 1/26, 2/2, 2/9/2011

Fictitious Business Name Statement
File # 448798
The following individual is doing business as **Mindtree Music LLC** Street Address: 2645 Stuart St., Berkeley, CA 94705. Mailing Address: Same as above is hereby registered by the following owner: Mindtree Music LLC, 2645 Stuart St., Berkeley, CA 94705. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on 2/18/2007. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/14/2011.
Mindtree Music LLC
1/19, 1/26, 2/2, 2/9/2011

Fictitious Business Name Statement
File # 446628
The following individual is doing business as **BrightonColors** Street Address: 2980 [illegible] St., Oakland, CA 94606. Mailing Address: Same as above, is hereby registered by the following owner: Melinda R. [illegible], 2980 [illegible] St., Oakland, CA 94606. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
BrightonColors
1/12, 1/19, 1/26, 2/2/2011

Fictitious Business Name Statement
File # 448365
The following individual is doing business as **Business Edible Entrepreneurship** Street Address: 1386 [illegible] St., Oakland, CA 94607. Mailing Address: above as above, is hereby registered by the following owner: [illegible] MacLean, 1817 Main St., Vallejo, CA 94590. This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on 1/1/11. This Statement was filed with the County Clerk-Recorder of Alameda County on 1/[illegible]/2011.
Business Edible Entrepreneurship
1/12, 1/19, 1/26, 2/2/2011

Fictitious Business Name Statement
File # 448306
The following individual is doing business as **Taranaki** Street Address: 520 Merritt Ave. Apt. A, Oakland, CA 94610. Mailing Address: Same as above, is hereby registered by the following owner: Sheryl [illegible], 520 Merritt Ave. Apt. A, Oakland, CA 94610. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk-Recorder of Alameda County on 12/28/2010.
Taranaki
1/5, 1/12, 1/19, 1/26/2011

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Call 510-879-3775

T.S. No. 10-01501 APN: 049-1542-023 Loan No. 0090442344
NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 9/15/2004 UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to a Deed of Trust described below. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, with interest and late charges thereon, as provided in the note(s), advances, under the terms of the Deed of Trust, interest thereon, fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Trustor: AMELIA Q ATALIG AN UNMARRIED WOMAN AND ARNOLD E SHEPHERD AN UNMARRIED MAN Duly Appointed Trustee: Law Offices Of Les Zieve Deed of Trust recorded 9/23/2004 as Instrument No. 2004431355 in book --- page --- AND FURTHER MODIFIED BY THAT CERTAIN LOAN MODIFICATION AGREEMENT DATED 5/26/09 of Official Records in the office of the Recorder of Alameda County, California, Date of Sale: 2/2/2011 at 12:00 PM Place of Sale: At the front Fallon St emergency exit to the Alameda County Courthouse 1225 Fallon Street Oakland, CA Amount of unpaid balance and other charges: $515,893.75
Note: Because the Beneficiary reserves the right to bid less than the total debt owed, it is possible that at the time of the sale the opening bid may be less than the total debt owed.
Street Address or other common designation of real property: 1330 POWELL ST EMERYVILLE, California 94608 Described as follows: As more fully described in said Deed of Trust A.P.N #: 049-1542-023 The undersigned Trustee disclaims any liability for any incorrectness of the street address or other common designation, if any, shown above. If no street address or other common designation is shown, directions to the location of the property may be obtained by sending a written request to the beneficiary within 10 days of the date of first publication of this Notice of Sale. Pursuant to California Civil Code §2923.54 the undersigned, on behalf of the beneficiary, loan servicer or authorized agent, declares as follows: The 3 month reinstatement period has been extended by 90 days and the 90 days has since expired. Dated: 1/10/2011 Law Offices of Les Zieve, as Trustee 18377 Beach Blvd., Suite 210, Huntington Beach, California 92648 Automated Sale Information Line: (714) 848-7272 or www.elitepostandpub.com For Non-Automated Sale Information, call: (714) 848-7920

Christine O'Brien, Trustee Sale Officer
THIS FIRM IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION WE OBTAINED WILL BE USED FOR THAT PURPOSE. EPP 6009 1/12, 1/19, 1/26/2011

NOTICE OF TRUSTEE'S SALE TS No. 10-0123085 Title Order No. [illegible] Investor/Insurer No. N/A APN No. 049-1504-005 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 05/30/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by SHIRLEY ROMERO AN UNMARRIED WOMAN, dated 05/30/2007 and recorded 06/05/07, as Instrument No. 2007156275, in Book , Page , of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 02/09/2011 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 112 GLASHAUS LOOP, EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $435,693.35. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# [illegible] 01/[illegible]/2011, [illegible]/2011, [illegible]/2011

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] Investor/Insurer No. [illegible] APN No. 049-0516-094 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 04/03/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by GARY GITCHEL, AN UNMARRIED MAN, dated 04/03/2007 and recorded 04/16/07, as Instrument No. 2007145302, in Book , Page , of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 02/23/2011 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 4053 HARLAN STREET #302, EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $[illegible]. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 10/17/2009 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# FNMA3580946 01/26/2011, 02/02/2011, 02/09/2011

Trustee Sale No. 10-13097 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A NOTICE OF DELINQUENT ASSESSMENT DATED 6/30/2010. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 2/2/2011 at 12:00 PM., Allied Trustee Services, (Trustee) under and pursuant to Notice of Delinquent Assessment, recorded on 7/7/2010 as Instrument 2010188097 Book - - Page - - of Official Records in the Office of the Recorder of Alameda County, California, property owned by: Helen Lam will sell at public auction to the highest bidder for cash, cashier's check/cash equivalent or other form of payment authorized by 2924h(b), (payable at time of sale in lawful money of the United States) at: At the Fallon St emergency exit to the Alameda County Courthouse, 1225 Fallon St, Oakland, CA all right, title and interest under said Notice of Delinquent Assessment in the property situated in said County, describing the land therein: A.P.N. 049-1526-005 The street address and other common designation, if any, of the real property described above is purported to be: 4 Captain Drive #205 AKA 4 Captain Drive #E205, Emeryville, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession or encumbrances, to pay the remaining principal sum due under said Notice of Delinquent Assessment, with interest thereon, as provided in said notice, advances, if any, estimated fees, charges, and expenses of the Trustee. The estimate total amount of the unpaid balance at the time of the initial publication of the Notice of Sale is $8,843.73 property will be sold subject to the right of redemption. The claimant, Watergate Community Association under said Notice of Delinquent Assessment heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation. Date: 12/31/2010 Allied Trustee Services Nicole Thornsberry, Authorized Signature For Sales Information Please Call: (714) 573-1965 Allied Trustee Services 990 Reserve Drive, Suite 208, Roseville CA 95678 (800) 220-5454 P788021 1/12, 1/19, 01/26/2011

T.S. No. 10-1766-11 Loan No. 0596623343 NOTICE OF TRUSTEE'S SALE A copy of California Civil Code Section 2923.54 (SB 7) declaration is attached hereto and incorporated herein by reference. YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 2/2/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to a Deed of Trust described below. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, with interest and late charges thereon, as provided in the note(s), advances, under the terms of the Deed of Trust, interest thereon, fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Trustor: Jason P Lakin, an unmarried man Duly Appointed Trustee: The Wolf Firm, A Law Corporation Recorded 2/14/2007 as Instrument No. 2007070394 of Official Records in the office of the Recorder of Alameda County, California, Date of Sale: 2/16/2011 at 12:00 PM Place of Sale: At the Fallon St. emergency exit to the Alameda County Courthouse, 1225 Fallon St. Oakland, CA Amount of unpaid balance and other charges: $293,801.35, estimated Street Address or other common designation of real property: 8 Admiral Drive #A131 Emeryville, CA 94608 A.P.N.: 049-1526-174 The undersigned Trustee disclaims any liability for any incorrectness of the street address or other common designation, if any, shown above. If no street address or other common designation is shown, directions to the location of the property may be obtained by sending a written request to the beneficiary within 10 days of the date of first publication of this Notice of Sale. Date: 1/20/2011 The Wolf Firm, A Law Corporation 2955 Main Street, 2nd Floor Irvine, California 92614 (949) 720-9200 Foreclosure Dept. Fax (949) 608-0130 Sale Information Only: (714) 573-1965 Renee C. Murray, Foreclosure Manager DECLARATION PURSUANT TO CALIFORNIA CIVIL CODE SECTION 2923.54 Pursuant to California Civil Code Section 2923.54, the undersigned loan servicer declares as follows: 1. It has obtained from the commissioner a final or temporary order of exemption pursuant to Section 2923.53 that is current and valid on the date the notice of sale is filed; and 2. The timeframe for giving notice of sale specified in subdivision (a) of Section 2923.52 does not apply pursuant to Section 2923.52 or Section 2923.55. P794030 1/26, 2/2, 02/09/2011

NOTICE OF TRUSTEE'S SALE TS # CA-10-392171-VF Order #: 100620305-CA-DPI YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 7/20/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in Section 5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, with interest and late charges thereon, as provided in the note(s), advances, under the terms of the Deed of Trust, interest thereon, fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. BENEFICIARY MAY ELECT TO BID LESS THAN THE TOTAL AMOUNT DUE. Trustor(s): LONNIE IAN MEDINA ABAYA, AN UNMARRIED MAN Recorded: 8/2/2007 as Instrument No. 2007288813 in book , page of Official Records in the office of the Recorder of ALAMEDA County, California; Date of Sale: 2/7/2011 at 12:30 PM Place of Sale: At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 Amount of unpaid balance and other charges: $436,399.63 The purported property address is: 38 GLASHAUS LOOP EMERYVILLE, CA 94608 Assessor's Parcel No. 049-1504-055 The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. If no street address or other common designation is shown, please refer to the referenced legal description for property location. In the event no common address or common designation of the property is provided herein directions to the location of the property may be obtained within 10 days of the date of first publication of this Notice of Sale by sending a written request to Bank of America 475 Crosspoint Parkway Getzville NY 14068 Pursuant to California Civil Code 2923.54 the undersigned, on behalf of the beneficiary, loan servicer or authorized agent, declares as follows: [1] The mortgage loan servicer has obtained from the commissioner a final or temporary order of exemption pursuant to Section 2923.53 that is current and valid on the date the notice of sale is filed; [2] The timeframe for giving notice of sale specified in subdivision (a) of Section 2923.52 does not apply pursuant to Section 2923.52. If the Trustee is unable to convey title for any reason, the successful bidder's sole and exclusive remedy shall be the return of monies paid to the Trustee, and the successful bidder shall have no further recourse. If the sale is set aside for any reason, the Purchaser at the sale shall be entitled only to a return of the deposit paid. The Purchaser shall have no further recourse against the Mortgagor, the Mortgagee, or the Mortgagee's Attorney. Date: Quality Loan Service Corp. 2141 5th Avenue San Diego, CA 92101 619-645-7711 For NON SALE information only Sale Line: 714-730-2727 or Login to: www.fidelityasap.com Reinstatement Line: 619-645-7711 Quality Loan Service, Corp. If you have previously been discharged through bankruptcy, you may have been released of personal liability for this loan in which case this letter is intended to exercise the note holders right's against the real property only. THIS NOTICE IS SENT FOR THE PURPOSE OF COLLECTING A DEBT. THIS FIRM IS ATTEMPTING TO COLLECT A DEBT ON BEHALF OF THE HOLDER AND OWNER OF THE NOTE. ANY INFORMATION OBTAINED BY OR PROVIDED TO THIS FIRM OR THE CREDITOR WILL BE USED FOR THAT PURPOSE. As required by law, you are hereby notified that a negative credit report reflecting on your credit record may be submitted to a credit report agency if you fail to fulfill the terms of your credit obligations. ASAP# 3856521 01/12/2011, 01/19/2011, 01/26/2011

T.S. No. 10-0591-11 Loan No. APN: 136-1526-[illegible] NOTICE OF TRUSTEE'S SALE A copy of California Civil Code Section 2923.54 (SB 7) declaration is attached hereto and incorporated herein by reference. YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 2/8/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to a Deed of Trust described below. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, with interest and late charges thereon, as provided in the note(s), advances, under the terms of the Deed of Trust, interest thereon, fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Trustor: Krzysztof Chlucki, a single man Duly Appointed Trustee: The Wolf Firm, A Law Corporation Recorded 02/15/2006 as Instrument No. 2006057108 of Official Records in the office of the Recorder of Alameda County, California, Date of Sale: 2/2/2011 at 12:00 PM Place of Sale: At the Fallon St emergency exit to the Alameda County Courthouse, 1225 Fallon St. Oakland, CA Amount of unpaid balance and other charges: $312,299.[illegible] estimated Street Address or other common designation of real property: 4 Admiral Drive #B235 Emeryville, CA 94608 A.P.N.: 049-1526-433-[illegible] The undersigned Trustee disclaims any liability for any incorrectness of the street address or other common designation, if any, shown above. If no street address or other common designation is shown, directions to the location of the property may be obtained by sending a written request to the beneficiary within 10 days of the date of first publication of this Notice of Sale. Date: 1/7/2011 The Wolf Firm, A Law Corporation 2955 Main Street, 2nd Floor Irvine, California 92614 (949) 720-9200 Foreclosure Dept. Fax (949) 608-0130 Sale Information Only: (714) 573-1965 Renee C. Murray, Foreclosure Manager TS# 10-0591-11 DECLARATION TO NOTICE OF SALE AS REQUIRED BY CALIFORNIA CIVIL CODE SECTION 2923.54 [1] The mortgage loan servicer [ ] has [X] has not [check one] obtained from the commissioner a final or temporary order of exemption pursuant to Section 2923.53 that is current and valid on the date the Notice of Sale is filed. [2] The timeframe for giving notice of sale specified in subdivision (a) [Section 2923.52] [X] does [ ] does not [check one] apply pursuant to Section 2923.52 or 2923.55. Lori Gilmore Signature Lori Gilmore Print Your Name Default Reporting Supervisor Print Your Title SunTrust Mortgage Inc. P789042 1/12, 1/19, 01/26/2011

Trustee Sale No. 440530CA Loan No. 3011263540 Title Order No. 310987 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 9/15/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 2/16/2011 at 12:00 PM CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 09/22/2006, Book , Page , Instrument 2006359671 of official records in the Office of the Recorder of Alameda County, California, executed by: Chaiyasith Louie Insiya, a single man, as Trustor, Washington Mutual Bank, FA, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: At the Fallon St emergency exit to the Alameda County Courthouse, 1225 Fallon St. Oakland, CA Legal Description: PARCEL A: LOTS 1 AND 2, TRACT 4673, FILED JUNE 15, 1981 IN MAP BOOK 127 AT PAGES 70 AND 71, ALAMEDA COUNTY RECORDS. EXCEPTING THEREFROM THE WESTERN 20 [illegible] THEREOF, MEASURED AT RIGHT ANGLES, AS CONVEYED TO THE STATE OF CALIFORNIA BY DEED RECORDED FEBRUARY 17, 1982, SERIES NO. 82 23452, OFFICIAL RECORDS OF ALAMEDA COUNTY. PARCEL B: EASEMENTS APPURTENANT TO PARCEL A HEREINABOVE, AS SET FORTH AND MORE PARTICULARLY DESCRIBED IN DIVISION 1 OF THAT CERTAIN GRANT DEED TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, A CALIFORNIA LIMITED PARTNERSHIP, DATED OCTOBER 13, 1981 AND RECORDED OCTOBER 14, 1981, AS SERIES NO. 81 174374, OFFICIAL RECORDS OF ALAMEDA COUNTY. EXCEPTING THEREFROM HOWEVER THAT CERTAIN EASEMENT SET FORTH AT DIVISION 1 A. OF SAID GRANT DEED RECORDED AS SERIES NO. 81 174374, OFFICIAL RECORDS, SUCH EASEMENT HAVING BEEN EXTINGUISHED BY INSTRUMENT RECORDED DECEMBER 6, 1983, AS SERIES NO. 83 [illegible], OFFICIAL RECORDS. PARCEL C: AN ACCESS EASEMENT APPURTENANT TO PARCEL A HEREINABOVE, AS RESERVED IN THE DEED TO THE STATE OF CALIFORNIA, RECORDED FEBRUARY 17, 1982, SERIES NO. 82 23452 DESCRIBED AS FOLLOWS: THE EASTERLY 21 FEET OF THE WESTERLY 39 FEET, RIGHT ANGLE MEASUREMENTS, OF LOTS 1 AND 2, TRACT 4673, FILED JUNE 15, 1981, MAP BOOK 127, PAGES 70 AND 71, ALAMEDA COUNTY RECORDS. SAID EASEMENT ABUTTING UPON STATE HIGHWAY NO. 80 RIGHT OF WAY AND LIMITED VERTICALLY TO 15.5 FEET ABOVE THE PAVEMENT SURFACE CONSTRUCTED OR TO BE CONSTRUCTED. PARCEL D: EXCLUSIVE EASEMENTS APPURTENANT TO PARCEL A HEREINABOVE AND ANY SUBSEQUENT SUBDIVISION OR SUBDIVISIONS THEREOF, FOR THE INGRESS AND EGRESS OF VEHICLES AND PEDESTRIANS, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, REPAIR AND REPLACE ALL IMPROVEMENTS NECESSARY AND RELATED TO SUCH RIGHTS OF INGRESS AND EGRESS, AND FOR LANDSCAPE PURPOSES, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, REPAIR AND REPLACE SUCH LANDSCAPING AND ALL NECESSARY AND RELATED IMPROVEMENTS THERETO, OVER, UNDER, ALONG, ACROSS AND THROUGH THE FOLLOWING DESCRIBED STRIP OF LAND: A STRIP OF LAND BEING A PORTION OF THE LAND DESCRIBED IN DEED TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, RECORDED APRIL 5, 1982, SERIES NO. 82-48733, OFFICIAL RECORDS OF ALAMEDA COUNTY, DESCRIBED AS FOLLOWS: BEING A PORTION OF SECTION 13, TOWNSHIP 1 SOUTH, RANGE 4 WEST, MOUNT DIABLO BASE AND MERIDIAN, AS SHOWN ON MAP NO. 4 OF SALT MARSH AND TIDE LANDS SITUATED IN THE COUNTY OF ALAMEDA, STATE OF CALIFORNIA, MORE PARTICULARLY DESCRIBED AS FOLLOWS: BEGINNING AS THE NORTHEASTERN CORNER OF LOT 1 AS SHOWN UPON THAT CERTAIN MAP ENTITLED TRACT NO. 4673 RECORDED ON JUNE 15, 1981 IN BOOK 127 OF MAPS AT PAGES 70 AND 71, ALAMEDA COUNTY RECORDS; THENCE FROM SAID POINT OF BEGINNING, ALONG THE NORTHEASTERLY BOUNDARY LINE OF SAID LOT 1, SOUTH 14° [illegible] EAST 32.57 FEET TO THE TRUE POINT OF BEGINNING, SAID TRUE POINT OF BEGINNING BEING THE NORTHWESTERN CORNER OF THE PARCEL OF LAND DESCRIBED AS PARCEL ONE WITHIN THE GRANT DEED TO TOWER HOUSE ASSOCIATES, A LIMITED PARTNERSHIP, RECORDED ON APRIL 5, 1982 AS SERIES NO. 82-48733, ALAMEDA COUNTY RECORDS; THENCE FROM SAID TRUE POINT OF BEGINNING, LEAVING SAID NORTHEASTERLY BOUNDARY LINE OF LOT 1, ALONG THE NORTHWESTERLY BOUNDARY LINE OF SAID LAST MENTIONED PARCEL ONE NORTH 75° 50' 40" EAST [illegible] FEET TO THE SOUTHWESTERLY RIGHT OF WAY LINE OF THE STREET COMMONLY KNOWN AS CHRISTIE STREET AS DESCRIBED WITHIN THE GRANT OF EASEMENT TO THE TOWN OF EMERYVILLE RECORDED NOVEMBER 1, 1984 IN REEL 1354 OF OFFICIAL RECORDS, IMAGE 507, ALAMEDA COUNTY RECORDS; THENCE LEAVING SAID NORTHEASTERLY BOUNDARY LINE, ALONG SAID LAST MENTIONED SOUTHWESTERLY RIGHT OF WAY LINE, SOUTH [illegible] EAST [illegible] FEET TO A POINT; THENCE, LEAVING SAID SOUTHWESTERLY RIGHT OF WAY LINE, SOUTH 75° 50' [illegible] WEST 121.37 FEET TO THE SOUTHWESTERLY BOUNDARY LINE OF THE LANDS OF TOWER HOUSE ASSOCIATES (82-48733), BEING THE AFOREMENTIONED NORTHEASTERLY BOUNDARY LINE OF SAID LOT 1; THENCE, ALONG SAID LAST MENTIONED NORTHEASTERLY BOUNDARY LINE, NORTH 14° [illegible] WEST [illegible] FEET TO THE TRUE POINT OF BEGINNING. PARCEL E: A PERMANENT, NON-EXCLUSIVE EASEMENT APPURTENANT TO PARCEL A HEREINABOVE AND ANY SUBSEQUENT SUBDIVISIONS THEREOF, FOR THE INGRESS AND EGRESS OF PEDESTRIANS AND VEHICLES OVER, ALONG AND ACROSS THE FOLLOWING DESCRIBED STRIP OF LAND, AS CREATED IN THAT CERTAIN INSTRUMENT ENTITLED GRANT OF RECIPROCAL EASEMENTS DATED NOVEMBER [illegible], 198[illegible] AND RECORDED DECEMBER 6, 1983 AS SERIES NO. [illegible], OFFICIAL RECORDS OF ALAMEDA COUNTY: A STRIP OF LAND BEING THE WESTERN [illegible] FEET OF PARCEL 3, PARCEL MAP [illegible] FILED JULY 19, 1978 IN PARCEL MAP BOOK [illegible] AT PAGE [illegible], ALAMEDA COUNTY RECORDS. Amount of unpaid balance and other charges: $414,[illegible] (Estimated) Street address and other common designation of the real property: 6363 Christie Avenue [illegible] Emeryville, CA 94608 APN Number: 049-1534-[illegible] The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. Date: 1/21/2011 California Reconveyance Company, as Trustee For Sales Information: Zelma Thompson, Assistant Secretary California Reconveyance Company is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. (714) 730-2727 or www.lpsasap.com (714) 573-1965 or www.priorityposting.com 9200 Oakdale Avenue Mail Stop CA2-4379 Chatsworth, CA 91311 P793711 1/26, 2/2, 02/09/2011 eDEALS

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EAST BAY EXPRESS

Trustee Sale No. 20[illegible]059177 Loan No. FE5406 Title Order No. 4500561 NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 10/20/2006 UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 02-09-2011 at 12:00 PM, TLM LENDER SERVICES, INC. as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 10/31/2006, Book , Page , Instrument 2006320624 of official records in the Office of the Recorder of ALAMEDA County, California, executed by: JAMES P. MALVEAUX, A MARRIED MAN, AS HIS SOLE AND SEPARATE PROPERTY, AS TRUSTOR, PENSCO TRUST COMPANY CUSTODIAN FBO ROBERT R. FORBES, SEP IRA, as Beneficiary will sell at public auction the trustor's interest in the property described below, to the highest bidder for cash (cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. The sale will be held by the duly appointed trustee as shown below, of all right, title and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: AT THE FALLON ST EMERGENCY EXIT TO THE ALAMEDA COUNTY COURTHOUSE, 1225 FALLON ST, OAKLAND, CA Amount of unpaid balance and other charges: $157,232.20 (estimated) Street address and other common designation of the real property purported as: 5851 VALLEJO STREET, EMERYVILLE, CA 94608 APN Number: 049-1331-006-04 The undersigned

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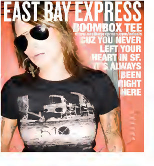
NOTICE OF TRUSTEE'S SALE Trustee Sale No. [illegible] Title Order No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 05/09/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. NDEX WEST, LLC, as duly appointed Trustee under and pursuant to Deed of Trust Recorded on 05/16/2006 as Instrument No. 2006190966 of official records in the office of the County Recorder of ALAMEDA County, State of CALIFORNIA. EXECUTED BY: DEBORAH [illegible] WILL SELL AT PUBLIC AUCTION TO HIGHEST BIDDER FOR CASH, CASHIER'S CHECK/CASH EQUIVALENT or other form of payment authorized by 2924h(b), (payable at time of sale in lawful money of the United States). DATE OF SALE: 02/15/2011 TIME OF SALE: 12:30 PM PLACE OF SALE: AT THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA. STREET ADDRESS and other common designation, if any, of the real property described above is purported to be: 1360 CHRISTIE AVE APT 2714, EMERYVILLE, CALIFORNIA [illegible] APN#: [illegible] The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, under the terms of said Deed of Trust, fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $[illegible]. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located. FOR TRUSTEE SALE INFORMATION PLEASE CALL: AGENCY SALES & POSTING 3210 EL CAMINO REAL, SUITE 200 IRVINE, CA 92602 714-730-2727 www.fidelityasap.com NDEx West, L.L.C. MAY BE ACTING AS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. NDEx West, L.L.C. as Trustee Dated: [illegible] NDEx West, L.L.C. 15000 Surveyor Boulevard, Suite 500 Addison, Texas 75001-9013 Telephone: 866-795-1852 Telecopier: 972-661-7800 ASAP# 3877797 [illegible]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SAVAGE LOVE

KINKY EPISCOPALIAN

Just stay away from the Folsom Street Fair

By Dan Savage

I'm from the other side of the country, but I'm sitting in my lover's San Francisco apartment wondering what I'm doing. I flew out here to spend five glorious days with her. We connect sexually (she's a Dom stone-butch top, I'm a queer femme sub), we connect intellectually, and we make each other laugh. I'm head over heels for her and for this city.

But she's literally twice my age. In no way does this bother me. She's wonderful, and I'm so proud to be with her. But she frets that she's too old for me and will die before me and it isn't fair to have the feelings we do.

I can hang on to this ledge, Dan, and not let myself utterly fall for this woman so that she doesn't break my heart when she says we must part as friends. But I know she feels conflicted, and I can't see anything wrong with us enjoying what time we have together. The future is unfixed for everyone—you never know what will happen tomorrow. Why deny something we both want, if it's what we both want?

If I have to just walk away from this with a slew of great memories, there are certainly worse things. But I wish I could convince her to at least let us have a chance. How can I do that, Dan? What on earth am I saying?

Lost In Fog Everyday

Start with the clichés—"Age is just a number," "I could get hit by a bus tomorrow," "Someone's gotta change your diapers"—and finish with a grace note: You love her, and you want to be with her, and you hope you'll always be close, whatever she ultimately decides.

That said, and forgive me for this, LIFE, it's possible that although this woman is what you want, you're not what she wants. She may be pointing to the obvious age discrepancy because it's a convenient out, a way for her to pull the plug while sparing your feelings.

So a word of warning: If she wants out and cites age, you may be tempted to press your case—and you should, up to a point—but press your case too far, and she may wind up telling you the inconvenient truth.

I'm a bi male in a long-distance, long-term, and hypothetically poly relationship, and I'm going to a speed-dating event soon.

Our relationship is "hypothetically" poly in that my boyfriend and I have not had a third in a few years. I've had a couple dates in that time, disclosed, introduced them to my boyfriend, etc., and done everything a good poly boy is supposed to do. I didn't end up dating any of them just from lack of compatibility.

I've never been to a speed-dating event before, though, so I'm not sure about protocol. I think that bringing up bi/poly would make the whole five minutes about that, and I'd really rather talk about mutual interests, etc. Sexual orientation is a rather overdone topic to me, and talking about only that wouldn't let me figure out if I'm even interested in the other person.

So should I disclose during a speed date that I am (1) poly and/or (2) bisexual, or should I save it for a follow-up date?

Speed Disclosure

Disclosure is called for when a routine, obvious, and logical assumption is incorrect. Other speed daters are going to make the reasonable assumption that you are (1) single and (2) gay or straight, depending on whether we're talking about a gay or straight speed-dating event.

That said, due to prejudices beyond your control, you may omit the bi/poly info about yourself on that first five-minute date. But you're obligated to disclose before a second date is arranged. Not to spare the women and/or men you might wind up dating from going out with a bi/poly dude, but to avoid wasting time on women and/or men who can't handle it.

I am a nineteen-year-old straight male who is only attracted to chubby girls, though I myself am rather skinny. It took a while, but I've learned to embrace this. However, the problem I seem to have now is that the girls whom I find attractive—big girls—don't think of themselves as attractive, and that is a turnoff for me. Despite what seems like constant effort on my part to raise my lovers' confidence in themselves, they never got any better and the relationships always ended. I'm not exactly bursting with confidence myself, either, but I tried my best to be a loving and supportive boyfriend. Yet time and time again, their images of themselves somehow seemed to actually turn worse, not better. I attribute a lot of their initial insecurity to the media, but I can't help but believe I somehow exacerbate it.

Troubled Hornydog In Need

You've accepted your attraction to bigger girls, THIN, and that's great. But the girls you've dated are doubtless still struggling with all the shit that's been thrown at them about their bodies. To grow confident can take time.

That said, THIN, if all the bigger girls you've dated emerged from your relationship feeling worse about themselves and their bodies... you might be doing something wrong. Were you treating your girlfriends like human beings and talking about their bodies in a way that made them feel attractive? Or did you treat them like fetish objects and talk about their bodies in a way that made them feel disgusted with themselves—and with you?

I'm a gay college student who's into bondage and kink. I'm also very involved with the Episcopal Church and want to become a leader in my church. I don't think that my predilection for bondage and my desire to pursue ordained ministry conflict, especially because I am fairly monogamous. Is there a conflict?

Wannabe Ordained Kinkster

I don't see a conflict, WOK, but I am not now, nor have I ever been, the Archbishop of Canterbury. If you can meet and marry a nice boy who shares your kinks, and you remain successfully monogamous, and you have no desire to go to the Folsom Street Fair or post play pictures of yourself on kinky personal sites, I don't see how your coreligionists will learn about your sexual interests, much less be scandalized by 'em. ●

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage.
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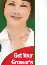

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